Leonard Nimoy Invaded!

BODY SNATCHERS RETURN

STARLOG

UK
85P
K49112
$1.95

NUMBER 19

FEBRUARY

Cantina Reunion

STAR WARS TV SPECIAL

Backstage with GALACTICA's Athena

SUPERMAN on the Horizon

Volcanoes on Mars

TV's BUCK ROGERS Talks

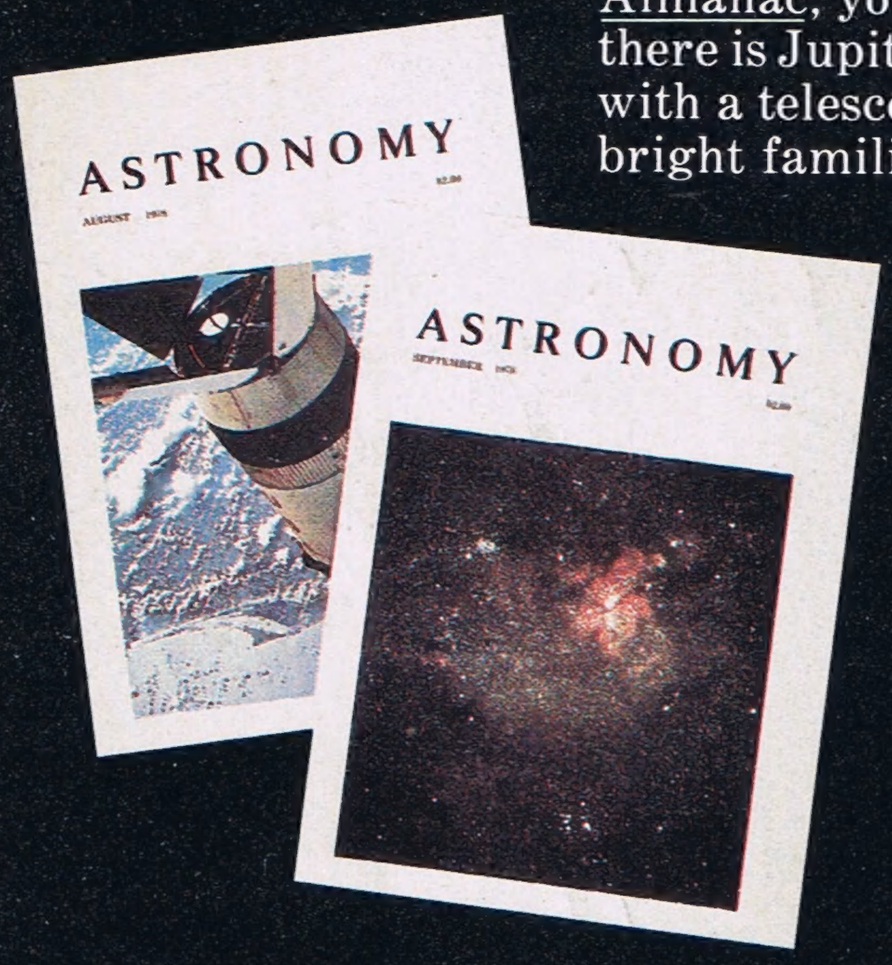
NASA: How to Fly in Space

INTERVIEWS:

Ralph Bakshi Defends THE LORD OF THE RINGS

Roger Corman—Master of 'B' Movies

0 71896 49112 02



ASTRONOMY will orient your life to the sky. With the help of Sky Almanac, you'll be able to look up and say, "There's Venus! And over there is Jupiter . . . and that's Saturn!!" You'll discover what you can see with a telescope with Star Dome, as you come to know the zodiac and bright familiar constellations in the sky.

ASTRONOMY also has popular monthly departments such as Equipment Atlas, your guide to telescopes; Gazer's Gazette to help you know what you're looking at; Astro-News with all the latest, and Astro-Mart.

Become a subscriber to ASTRONOMY and join us in our monthly journey through space and time. You'll find in its pages a whole new world of wonders and experience that will influence your entire life.

If you've been impressed all your life with stars that punch you in the eye on a warm summer night, you should be reading ASTRONOMY magazine. If the wonder and excitement of a billion spears of light seems just beyond your understanding, you should be subscribing to ASTRONOMY.

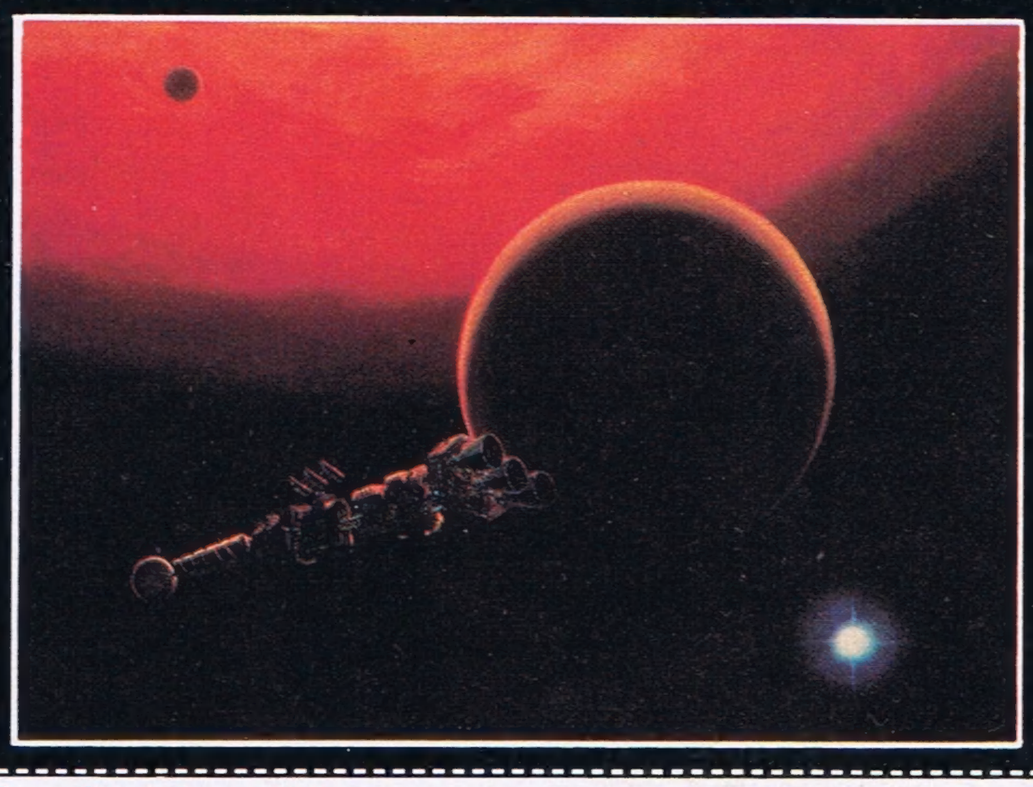
ASTRONOMY takes you out there . . . into the astounding beauty of the myriad universes around us, and brings you into direct contact with exciting new knowledge and discoveries emanating daily from giant mountaintop telescopes and orbiting space observatories.

Month after month, with brilliant full color photographs, original space art and sparkling dramatic writing, ASTRONOMY makes the stars and galaxies seem to spill off the pages and into your life! What was once dry-as-dust math and physics is transformed in ASTRONOMY into mind stretching adventure.

★★★★★★★★

Special Offer to Starlog Readers

To welcome you as a subscriber to ASTRONOMY, we'll send you — absolutely free — a gigantic full color wall poster depicting the 22nd century exploration of the Antares star system. Painted by space artist John Clark, this futuristic poster is regularly priced at $5. You'll receive it free, mailed to you in a protective tube.



**** Subscription Invitation **** SL-B-3E

Please enter my subscription to ASTRONOMY and send me the gigantic Antares Wall Poster — absolutely free.

☐ 1 year (12 issues) — $15.00 ☐ 2 years (24 issues) — $27.00

Payment

☐ Enclosed is my check/money order for $_____.
(Please remit in U.S. funds or equivalent.)

☐ Please charge my credit card.

☐ Master Charge ☐ BankAmericard/VISA

Expiration date: _____

Account number: _____

Signature _____

Name _____

Address _____

City _____ State _____ Zip _____

☐ I don't wish to subscribe to ASTRONOMY now, but *do* want the gigantic Antares Wall Poster.

Enclosed is my $5.00 payment.

ASTRONOMY 411 E. Mason St., P.O. Box 92788, Milwaukee, WI 53202

STARLOG

FEBRUARY 1979
Number 19

THE MAGAZINE OF THE FUTURE

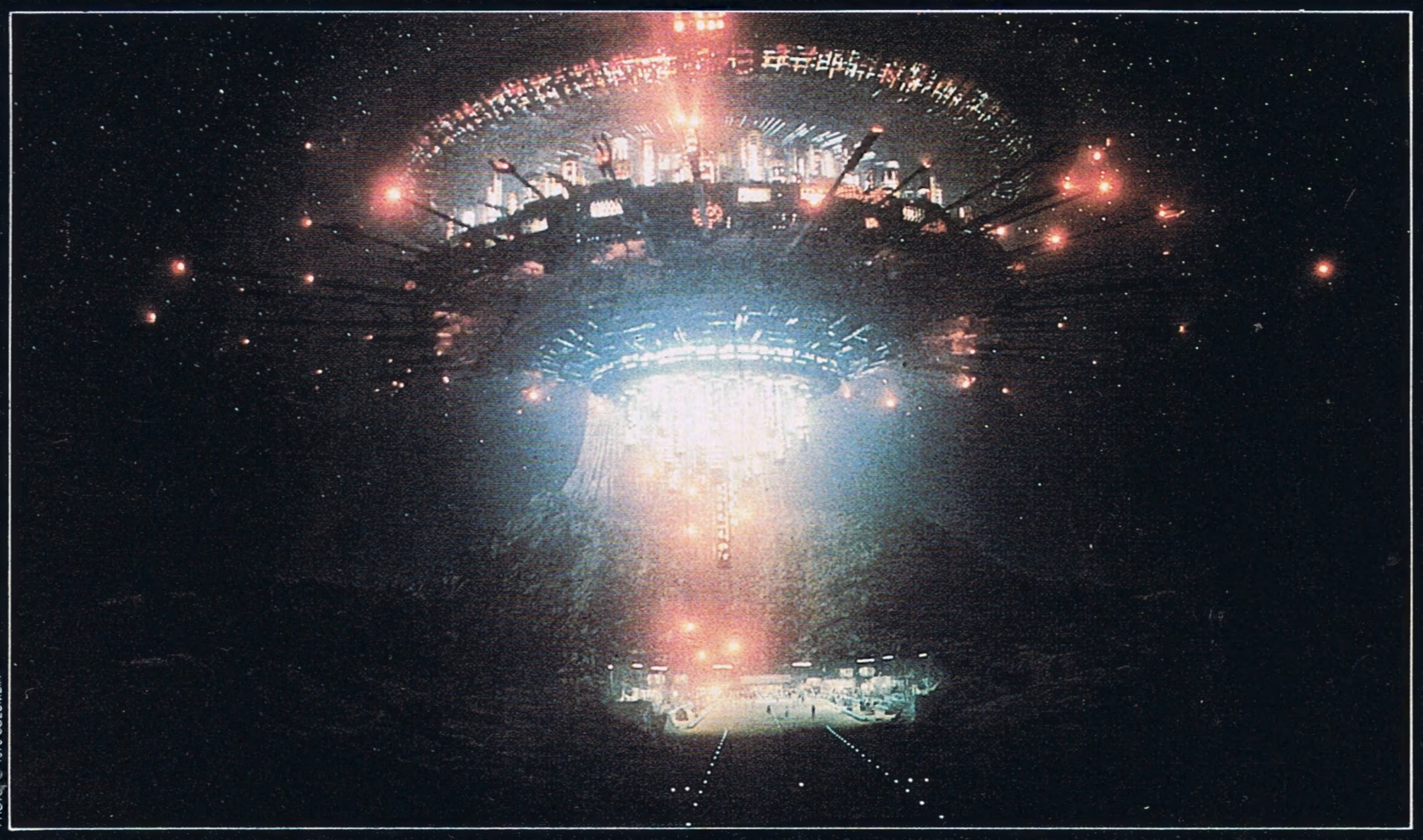


PHOTO © 1978 COLUMBIA

STARLOG

FEBRUARY, 1979 #19

Business and Editorial Offices
Starlog Magazine, Inc.
475 Park Avenue South
New York, NY 10016

Publishers
NORMAN JACOBS
KERRY O'QUINN

Assistant Publisher
IRA FRIEDMAN

Editor
HOWARD ZIMMERMAN

Art Director
ROBERT P. ERICKSEN

Senior Writer
ED NAHA

Managing Editor
BOB WOODS

Science Editors
ROBIN SNELSON
DAVID HUTCHISON

Associate Editor
RICHARD MEYERS

West Coast Editor
DAVID HOUSTON

Special Projects
TOM O'STEEN

Advertising Sales
RITA EISENSTEIN

Columnists
DAVID GERROLD
JONATHAN EBERHART
SUSAN SACKETT
GERRY ANDERSON

Space Art Advisor
RON MILLER

Art Staff
LAURA O'BRIEN
SUSAN STEVENS

Production Assistants: Beverly Gerdin-Campbell, David Hirsch, Peter Mosen

Contributors This Issue: Charles Bogle, Chesley Bonestell, Joe Bonham, Howard Cruse, Kent Dorfman, Phil Edwards, Al Flyn, Chuck Jones, Paul Mandell, Alan Maurer, Natalie Millar, Tom Rogers

For Advertising Information: Ira Friedman, Rita Eisenstein (212) 689-2830

ABOUT THE COVER: CBS is keeping the **Star Wars** Fever high this fall with its recent star-studded TV special. The video package centered around Chewbacca's return home and the reunion with his family. But certainly one of the highlights was the latest gathering at the infamous Cantina; there were a few new faces in the crowd, including proprietor Bea Arthur.

FROM THE BRIDGE

This being the 1978 wrap-up issue of STARLOG, indulge me for a moment while I reflect on what I consider to be the highlights of this past year. These are the events I especially loved:

Being a guest at the Pittsburgh Fantasy Film Celebrity Con, organized by Bob Michelucci and Bill Wilson, two of the most professional young producers I've ever met and a pair of genuinely good people. Those who attended were also of unusually high caliber; never pushy or obnoxious, but plenty eager to talk with the guests and learn whatever they could about careers in all branches of the science-fiction world.

Receiving a phone call at our office from Isaac Asimov complimenting Jonathan Eberhart's Interplanetary Excursions series, saying that he never thought he'd read an article that would teach him something new about our solar system.

Seeing David Houston, our West Coast Editor who launched STARLOG with Norm and me and who has been a friend and project collaborator since high school, have his first science-fiction novel, *Alien Perspective*, published.

Acquiring tapes of Bernard Herrmann's last movie score (posthumously) for release as a STARLOG RECORD, and completing work on *The Fantastic Film Music of Albert Glasser*, a complex project that started in Hollywood when Tom O'Steen and I visited the maestro's home over a year ago.

Assembling the STARLOG staff in our conference room for a slide show when Charlie Lippincott visited with fantastic pre-production art to 20th Century-Fox's new feature, *Alien*. *Limiting* the staff in our conference room to make space for Dave Prowse — one of the *largest*, and nicest, people ever to stretch out in our offices.

Receiving congratulations from readers when we didn't even mention our June anniversary in the magazine. Seeing STARLOG translated into Japanese and hearing that the first issue sold out there. Giving birth to our sister magazine, FUTURE, after a wonderful seven-month pregnancy.

Lunching in New York with Gerry Anderson and Barry Gray. Visting Bob McCall's painting studio in Arizona. Watching a five-day marathon of 1950s "B" SF movies at Wade Williams' 45-room mansion in Kansas City. Having dinner with Boris and Doris Vallejo at their home in Yonkers and talking them into their first published collaboration, *The Boy Who Saved the Stars*.

Being interviewed by ABC-TV as part of their coverage of the world premiere of *Close Encounters of the Third Kind*. Receiving a phone call after midnight from a friend in Ohio who had just seen our Robby the Robot commercial on TV. Commissioning Chesley Bonestell, a living legend, to do an original cover painting for our newest Photo Guidebook, *Space Art*.

And perhaps best of all: receiving literally thousands of letters from readers, young and old, expressing how much STARLOG means to them — not just how much they *enjoy* it, but also how it inspires them, teaches them and makes them look forward to the future. That makes me and my partner very proud.

This is some of what made 1978 a thrilling year.

Next issue in this column I'll give you some future specifics you can look forward to — a sneak preview of the big events 1979 will offer to those of us who love the many worlds of science fiction.

Kerry O'Quinn/Publisher

STARLOG is published eight times a year or about every six and a half weeks by O'Quinn Studios, Inc., 475 Park Avenue South, New York, N.Y. 10016. This is Issue 19, February 1979 (Volume Four). Subscription rates: $11.98 for eight issues delivered in U.S. and Canada; foreign subscription $18.00 in U.S. funds. Second-class postage paid at New York, N.Y. and at additional mailing offices. Notification of change of address or renewals should be sent to STARLOG, Subscription Dept., P.O. Box 1999, Farmingdale, NY 11737. STARLOG accepts no responsibility for unsolicited manuscripts, photos, art or other materials, but if freelance submittals are accompanied by a self-addressed, stampled envelope they will be seriously considered and, if necessary, returned.

From deep space...

Invasion of the Body Snatchers

The seed is planted...terror grows.

A Robert H. Solo Production of A Philip Kaufman Film

"Invasion of the Body Snatchers"

Donald Sutherland · Brooke Adams · Leonard Nimoy

Jeff Goldblum • Veronica Cartwright • Screenplay by W. D. Richter,

Based on the novel "The Body Snatchers" by Jack Finney • Produced by Robert H. Solo

DOLBY STEREO™ Directed by Philip Kaufman

United Artists
A Transamerica Company

PG PARENTAL GUIDANCE SUGGESTED
SOME MATERIAL MAY NOT BE SUITABLE FOR CHILDREN

COMMUNICATIONS

Because of the large volume of mail we receive, personal replies are impossible. Comments, questions, and suggestions of general interest are appreciated and may be selected for publication in future Communications. Write:

STARLOG COMMUNICATIONS
475 Park Avenue South
8th Floor Suite
New York, N.Y. 10016

FLASH

. . .My friend says that Buster Crabbe, alias Flash Gordon, is alive and about to make a movie, but I say he's dead. Would you please tell us if he's dead or alive.

Sean MacDonald
43666 Deborah
Sterling Hts., MI 48078

The legendary Buster is alive and well and living in Arizona. Here's an idea for all classic Flash fans out there. Why not spread the word to the powers-that-be at Dino DeLaurentiis productions that Mr. Crabbe would be perfectly cast as an elder statesman of space in Dino's forthcoming Flash Gordon *remake?*

MUSIC TO GALLOP BY

You ask for ideas for music for future albums. ZIV Television used *Boston Blackie* and *The Cisco Kid.* The music ZIV used during the chase scenes is very interesting, exciting and very beautiful. If you could get this music it would add greatly to your albums. I have enjoyed all of your albums very much.

Ken Troup
Box 136
Bairdford, PA 15006

On our newest release, "The Fantastic Film Music of Albert Glasser," (STARLOG RECORDS *SR 1001) you can hear the music from* The Cisco Kid. *It was one of those classic series—the first to be shot completely in color. I'm sure you will enjoy this exciting music written by Mr. Glasser.*

ALERT.

Please be advised that the following companies that have advertised in STARLOG magazine have proved to be negligent in providing the services they have promised: Starfleet Command, Movie Poster Place, Anshell Miniatures, Andromedia Foundation.

RODDENBERRY NIGHTMARE

. . .Kerry O'Quinn's "From the Bridge" (STARLOG #17) was indeed a frightful nightmare, but I wonder how true that dream might have been?! From what I've heard about the powers-that-be in the television and movie industry, that sort of attitude is commonplace. It's definitely the last place on Earth you'll find Vulcan logic! I suggest, Kerry, that whatever you ate before going to bed that night be stricken from your menu in the future.

Kim Wheat
15 Middlesex Rd. #8
Newport News, VA 23606

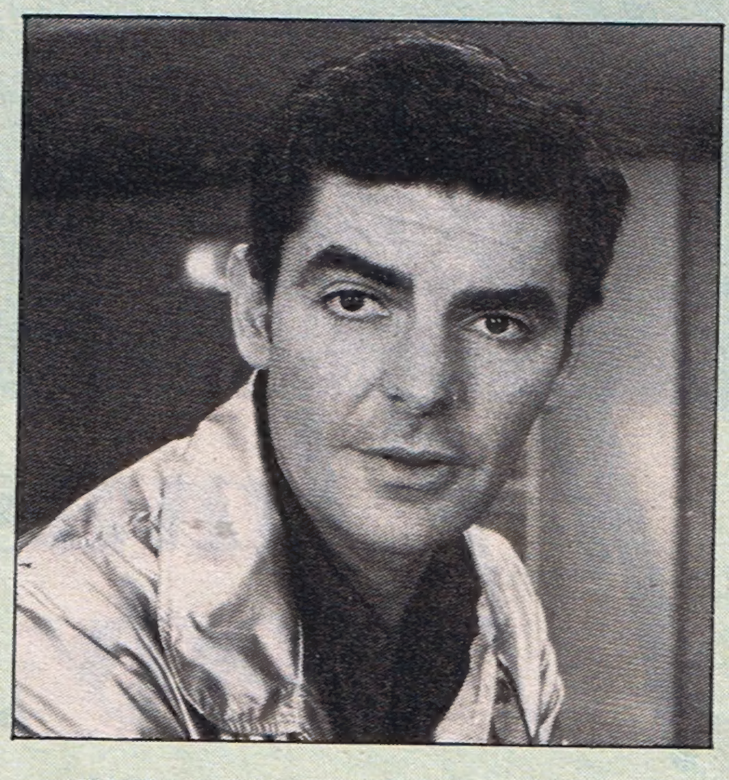
FOUR INTO THREE DOESN'T GO

. . . You made a mistake in STARLOG #17 on page 23. The caption to the Spielberg artwork says: "Spielberg finds himself in the midst of elements from the three feature films that launched his fame." It's not three, but four — *Duel, Jaws, Close Encounters* and *The Sugarland Express.* The police cars are from *Sugarland.*

Eric Erickson
Rt. 3, Box 132 E
Montrose, CO 81401

Our caption writer is either clumsy or a real movie critic.

SON OF QUARK



. . . I'd like to thank you for the assistance in my quest to save the NBC series *Quark.* The response to my letter was not what you could call overwhelming (I received 13 letters), but I now have petitions circulating around and I'm planning to start a fan club in the future. All in all, I believe the NSQA has been a success and it never would have been without your help. Again, I thank you and may The Source be with you!

Darren Domek
Chairman
National Save Quark Assocation
8869 Brierwood Rd.
Jacksonville, FL 32217

DEAR ANONYMOUS

The editors and staff at STARLOG *would like to thank very much the reader who so kindly sent us a portion of his space stamp collection. Yet we cannot actually say "his." Unfortunately, the donor chose to remain anonymous. It is truly a splendid series of stamps, a couple of which are shown here, and if the need arises, we will not hesitate to thankfully use them in our magazines.*

EDUCATIONAL SPINOFF

. . .I'm not one who reads much, but I make it a point to read STARLOG. I feel that I have greatly benefited from STARLOG; it has aided me in school on such subjects as science, English and art. Thank you for an enjoyable and educational magazine.

Terry Comeau
15 Newman St.
Apt. 18, Hanson House
St. John, NB E2K 1X5, Canada

CRAVING A BACKWINDER

. . . I was very interested in your "How to Roll Your Own" (STARLOG #10), but I have been unable to find the Craven Backwinder, as suggested in your article, for many of the special effects.

Ken Anderson
Slapout, OK

The Craven Backwinder will backwind over 250 frames for use in Super 8 special effects. It is supplied by Halmar Enterprises, P. O. Box 793, Niagara Falls, Ontario, Canada L2E 6V6. One dollar sent to the above address will get you a catalog, listing goodies for the Super 8 filmmaker: matte boxes, editing supplies, books, etc.

(continued on page 8)

MUSIC TO READ SF BY

Music guaranteed to send the imagination soaring. Music to take you into the same exciting new dimensions of time and place offered by writers like Heinlein, Asimov, and Clarke. Including film scores from such movies as *Fahrenheit 451,* this superb stereo recording is a $4.95 value. Now it is available exclusively to members of The Science Fiction Book Club at a big 40% saving — yours for just $2.95 when you join.

How the Club works:

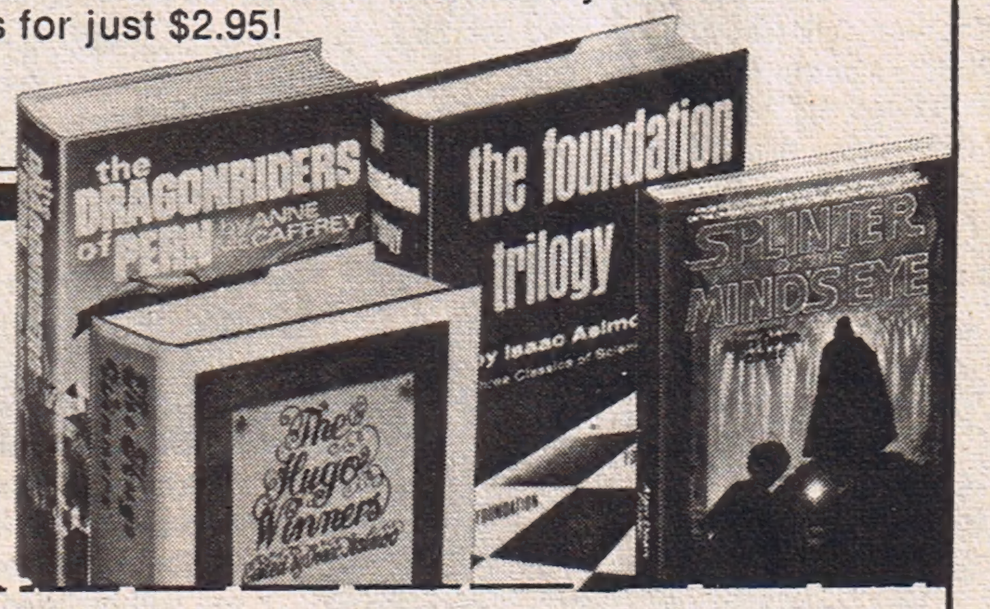
When your application for membership is accepted, you'll receive your introductory package of 4 books. (If you also want the record, check the appropriate box in the coupon below.) If not completely satisfied, you may return this introductory package in ten days' time — membership will be cancelled and you'll owe nothing.

About every 4 weeks (14 times a year), we'll send you the Club's bulletin, describing the 2 coming Selections and a variety of Alternate choices. If you want both Selections, you need do nothing; they'll be shipped automatically. If you don't want a Selection, or prefer an Alternate, or no book at all, just fill out the convenient form always provided, and return it by the date specified. We try to allow you at least ten days for making your decision. If you don't get the form in time to respond within 10 days, and receive unwanted books, you may return them at our expense.

As a member you need take only 4 Selections or Alternates during the coming year. You may resign any time thereafter, or remain a member as long as you wish. At least one of the two Selections each month is only $1.98 plus shipping and handling. Other extra-value selections are slightly higher but always much less than Publishers' Editions. Send no money. But do send the coupon today.

ANY 4 BOOKS FOR 10¢ with membership

BONUS: Also take, if you wish, this $4.95 record value — now available exclusively to club members for just $2.95!



8532 **The Hugo Winners, Vol. I & II.** Giant 2-in-1 volume of 23 award-winning stories, 1955 to 1970. Asimov introduces each. Pub. ed. $15.45

2378 **The 1978 Annual World's Best SF.** Edited by Donald A. Wollheim. The best short stories this year by such talent as John Varley, Joe Haldeman and Harlan Ellison. Special ed.

0125 **The Fellowship of the Talisman.** By Clifford D. Simak. If Duncan Standish can cross the dreaded Desolation and prove the talisman is real, mankind may conquer the evil that has kept Europe in a permanent Middle Ages. By the author of **Mastodonia.** Pub. ed. $8.95

2386 **The Star Trek Reader IV.** Adapted by James Blish. 12 more novelized episodes from the award-winning TV series – *plus* the full-length novel **Spock Must Die!** Pub. ed. $9.95

2543 **The Dragonriders of Pern.** By Anne McCaffrey. A mammoth volume containing all three novels: **Dragonflight, Dragonquest** and **The White Dragon.** Special edition.

4382 **The Earth Book of Stormgate.** By Poul Anderson. 11 tales of man's adventures in the galaxy, plus the complete novel, **The Man Who counts,** with Nicholas van Rijn. Pub. ed. $10.95

6221 **The Foundation Trilogy.** By Isaac Asimov. The ends of the galaxy revert to barbarism. An SF classic. Comb. price $20.85

4515 **Battlestar Galactica: Saga of a Star World.** By Robert Thurston; based on original screenplay by Glen A. Larson. Novelization of the pilot for the new hit TV show. Special edition.

0372 **Splinter of the Mind's Eye.** By Alan Dean Foster. The further adventures of Luke Skywalker and Princess Leia Organa. Pub. ed. $7.95

6429 **The Masters of Solitude.** By Marvin Kaye and Parke Godwin. In a struggle for survival, tribal groups pit their psychic powers against a mysterious City's closed gates. **Explicit scenes and language may be offensive to some.** Pub. ed. $10.00

4440 **Stellar Science Fiction Stories #4.** Judy-Lynn del Rey, ed. Six original stories about alien races, Galactic Empires and fabulous inventions. **Explicit scenes and language may be offensive to some.** Special ed.

7831 **Galactic Empires.** Brian Aldiss, ed. Two-volume anthology of 26 stories by famous authors Clarke, Asimov and others covers the Rise and Fall of Galactic Empires. Comb. ed. $17.90

The Science Fiction Book Club offers its own complete hardbound editions sometimes altered in size to fit special presses and save members even more. Members accepted in U.S.A. and Canada only. Canadian members will be serviced from Toronto. Offer slightly different in Canada.

Science Fiction Book Club

Dept. TR089, Garden City, N.Y. 11530

Please accept my application for membership in the Science Fiction Book Club.

Send me, as a beginning, the 4 books whose numbers I have indicated below, and bill me just 10¢ (plus shipping and handling). I agree to purchase 4 additional books at regular low club prices during the coming year and may resign anytime thereafter. I agree to the Club Plan as described in this advertisement. SFC books are selections for mature readers.

☐ Send me, in addition, GREAT SCIENCE FICTION FILM MUSIC and bill me just $2.95 plus shipping and handling.

Mr.
Mrs. _____
Miss
Please print

Address _____ Apt. _____

City _____ State _____ Zip _____

Order not valid without signature.
If under 18, parent must sign.

_____ 45-S140

COMMUNICATIONS

(Continued from page 6)

FUTURE TENSE

. . .With all due respect to STARLOG and Louise Jones, I was surprised to find that STARLOG is associated with the magazine *Future World*. In what manner or function is STARLOG associated with *Future World*?

Alan Whitney
New York

STARLOG is not associated in any way with the publication Future World. *STARLOG's sister publication is called FUTURE*—The Magazine of Science Adventure. *Each issue of FUTURE explores the many fascinating, futuristic aspects of science fact and science fiction.*

Mr. B.I.G.

. . . Thank you for your article on Bert I. Gordon's films in STARLOG #16. It brought me back to the days when I was a little kid, when three or four of us would go to the Saturday matinee. If anyone out there is a fan of Bert Gordon and other people that were involved in the old "B" movies and has experience in fan clubs, why don't you start a fan club for these people and their films. I would gladly be your first member.

Deryl Murphy
9216-168 St.
Edmonton, Alta., Canada
T5R-2V9

GODZILLA IS COMING!

. . . Will STARLOG ever print the definitive Godzilla story?

Eddie Clarke
Jersey City, NJ

The definitive Godzilla story is on its way, Ed, but not in the pages of STARLOG. This January, STARLOG will launch a very special sister publication, MONSTER INVASION, which will deal with the more horrific elements of the science-fiction/fantasy field. MONSTER INVASION will feature the ultimate *Godzilla story, including a giant, full-color poster (never-before-seen in this country) of the leaping lizard. Also on hand for INVASION will be articles on Christopher Lee,* The Creature from the Black Lagoon, *monster makeup, the "new" Wolfman, the latest horror films and much more! Watch for it!*

ROLLER COASTER FEVER!

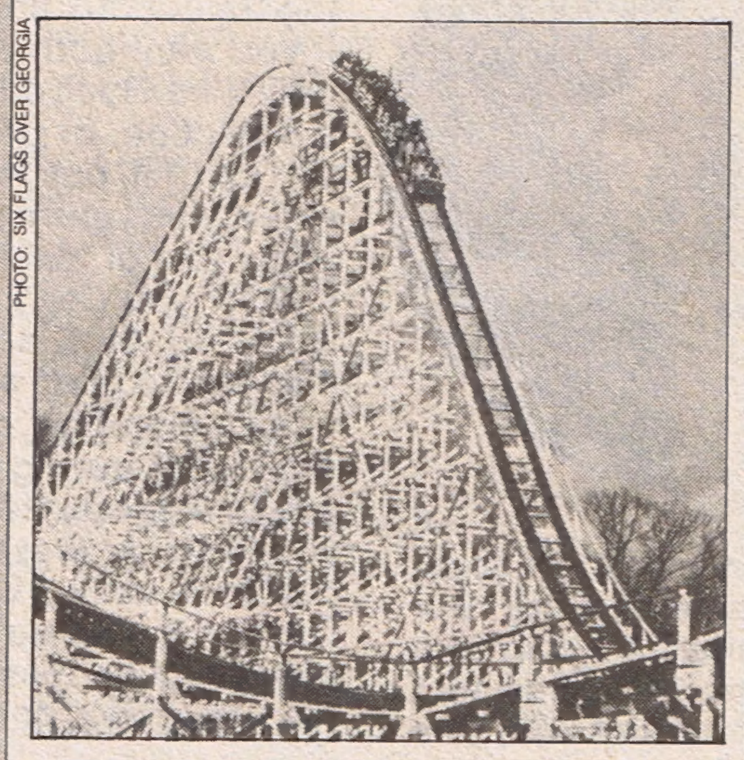


PHOTO: SIX FLAGS OVER GEORGIA

The editorial staff of STARLOG and FUTURE is in the process of assembling a Color Photo Guidebook on Roller Coasters of America. Scheduled for publication in May of 1979, this large-size quality paperback book will include a comprehensive directory of all coasters in this country, along with color and black & white photos.

You can be a contributor and receive a credit in the book along with a free copy of the publication. Here's how —

If there is an amusement park or theme park near you that includes a wooden-type roller coaster (not a Wild Mouse, or similar metal construction), just send us the following:

(1) The name of the park, the name of the coaster, and the name of the town it's near.

(2) A color slide and/or a B&W print of the coaster, along with a self-addressed, stamped envelope for return (if you don't want photos returned, no need for the envelope).

We might write to you for additional information, but if your photos are used in the book, you will be listed as a contributor and receive a complimentary copy.

Send all information and photos to:
STARLOG/FUTURE
RollerCoaster Fever
475 Park Ave. South
New York, NY 10016

JOHNNY WILLIAMS' MUSIC

I was recently watching an old episode of Irwin Allen's *Lost in Space* and I saw in the credits, "Music by Johnny Williams". I would like to know if this is the same Johnny Williams that wrote and conducted the themes of *Star Wars* and *Close Encounters of the Third Kind*?

David Mondo
220 Berry Ct. Apt. #22
Morgan Hill, CA 95037

Yes, David, you're very observant. That is indeed the same Johnny Williams who also wrote the TV series Time Tunnel, Voyage to the Bottom of the Sea *and* Land of the Giants. *Mr. Williams has also scored some big movies:* Towering Inferno, The Fury *and* Earthquake!

"SPACE" SUPPLEMENT

. . . Last winter I purchased the *Official Moonbase Alpha Technical Notebook* by David Hirsch. It is the best existing publication concerning *Space: 1999*. The last page has a form (which I promptly filled out and mailed) that registered the person to be notified when there is a new section. I am interested if there are any new sections currently being made or planned. If so, about when would they be released?

Gregory Dritschler
449 Lincoln Blvd.
Happauge, NY 11787

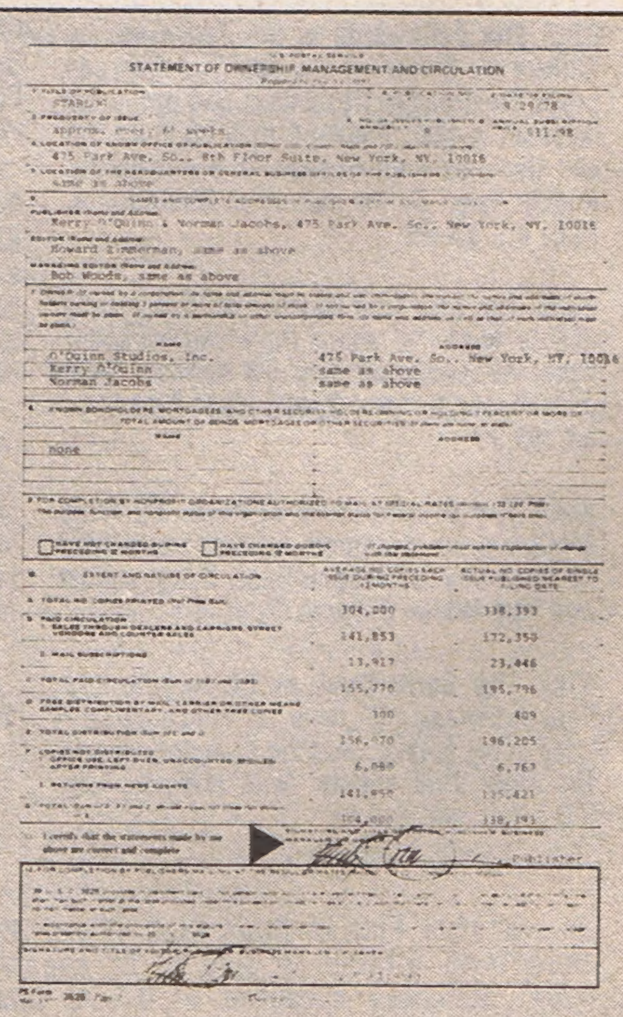
The first supplement to the Tech Notebook *is currently in the planning stages and we hope to have it in print sometime soon. All owners of the* Tech Notebook *who have sent in their registration forms (or a photocopy) will be informed of the supplement before its publication.*

HEADS UP

. . . I was disgusted by the photograph in issue #15 concerning *The Fury*. Some people, strange as they may be, may enjoy pictures of *gross* things such as that. But I thought it was *totally* unnecessary. If people wish to see people blown to shreds, let them see the movie or go buy some cheap, underground magazine. STARLOG is too *great* a magazine to be catering to these people's problems.

Bob West, Jr.
160 El Bonito Way
Benicia, CA 94510

ATTENTION SUBSCRIBERS: Please do not send merchandise orders in with your subscription renewals. Since all subscription renewals and complaints are handled at P.O. Box 1999, Farmingdale, N.Y., 11737, your order may be delayed up to a week.



STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION

STARLOG — 9/29/78
Approx. once/4 weeks — $11.98
475 Park Ave. So., 8th Floor Suite, New York, NY 10016
same as above
Kerry O'Quinn & Norman Jacobs, 475 Park Ave. So., New York, NY 10016
Howard Zimmerman, same as above
Bob Woods, same as above

O'Quinn Studios, Inc.	475 Park Ave. So., New York, NY 10016	
Kerry O'Quinn	same as above	
Norman Jacobs	same as above	

none

EXTENT AND NATURE OF CIRCULATION	AVERAGE NO. COPIES EACH ISSUE DURING PRECEDING 12 MONTHS	ACTUAL NO. COPIES OF SINGLE ISSUE PUBLISHED NEAREST TO FILING DATE
A. TOTAL NO. COPIES PRINTED (Net Press Run)	304,000	338,393
B. PAID CIRCULATION — SALES THROUGH DEALERS AND CARRIERS, STREET VENDORS AND COUNTER SALES	141,853	172,359
B. MAIL SUBSCRIPTIONS	13,917	23,446
C. TOTAL PAID CIRCULATION (Sum of 10B1 and 10B2)	155,770	195,796
D. FREE DISTRIBUTION BY MAIL, CARRIER OR OTHER MEANS — SAMPLES, COMPLIMENTARY, AND OTHER FREE COPIES	100	409
E. TOTAL DISTRIBUTION (Sum of 10C and 10D)	155,870	196,205
F. COPIES NOT DISTRIBUTED — OFFICE USE, LEFT OVER, UNACCOUNTED, SPOILED AFTER PRINTING	6,040	6,767
G. TOTAL (Sum of 10E and 10F — should equal net press run shown in A)	141,950	135,421
	304,000	338,393

I certify that the statements made by me above are correct and complete.

Two Magazines Designed For Everyone Who Looks Forward To Tomorrow

Full-Color Photos! / Original Art! / Rare Movie Stills! / Interviews! Science-Fiction News! / Behind-the-Scenes at Movies & Television Special Effects Explained! / Space Science Experts! / Exciting SF Events! New Products! / Visions of Tomorrow! / . . .All in These Two Top-Quality, 80-page, Glossy-Paper Magazines, Each Published 8 Times a Year (about 3 weeks apart). / SUBSCRIBE TODAY and start enjoying TOMORROW!

STARLOG

EACH ISSUE INCLUDES:

- **SPECIAL EFFECTS** — Photos, interviews & diagrams of behind-the-scenes magic!
- **DAVID GERROLD** — Science fiction's outspoken young author writes a regular column!
- **TV EPISODE GUIDES** — Cast lists, plots, credits, photos & more data!
- **STAR TREK REPORT** — Official information & latest news direct from Susan Sackett!
- **INTERPLANETARY EXCURSIONS** — Visit a different part of our solar system, with science writer Jonathan Eberhart and space artist Ron Miller!
- **GERRY ANDERSON** — The master of "Space -1999"answers reader questions in his Space Report!
- **CLASSIC MOVIES** — Rare photos and trivia facts!
- **CONVENTIONS, COMPUTERS, & COMICS** — Any subject that touches science fiction, STARLOG covers it!
- **FAST NEWS** — From the exciting worlds of science fiction & fact, latest photo news!

FUTURE

EACH ISSUE INCLUDES:

- **INTERVIEWS** — Exclusive talks with the giants; Arthur C. Clarke, Steven Spielberg, Ray Bradbury, Larry Niven, Fred Pohl and many others.
- **ARTISTS** — Full color portfolios of painters like Chesley Bonestell, Bob McCall, Boris, and other great space and future artists.
- **AUTHORS** — Visions of tomorrow by writers like Ben Bova, Isaac Asimov, William Nolan, and Norman Spinrad.
- **SCIENCE** — NASA specialist Jesco von Puttkamer explores the marvels and mysteries of the universe.
- **SF GRAPHICS** — Posters, book covers, commercial storyboards and other advertising and promotion art.
- **BOOKS** — Reviews of the latest publications.
- **HARDWARE** — Latest gadgets from inventors.
- **FUTURE FORUM** — SF celebrity panel answers questions.
- **SPACE** — Satellites, probes, habitats and our exciting steps toward the stars.

STARLOG/FUTURE Magazines
475 Park Ave. South — DEPT. — S19
New York, N.Y. 10016

Enclosed $_____total
(cash, check or money order)

Please allow six weeks processing time before first issue will be mailed. Don't want to cut out this coupon? Send your order on a separate piece of paper.

- ☐ **STARLOG** (U.S. & Canada) 1-Year (8 issues) $11.98
- ☐ **FUTURE** (U.S. & Canada) 1-year (8 issues) $11.98
- ☐ **STARLOG** (Foreign, surface) 1-year (8 issues) $18.00
- ☐ **FUTURE** (Foreign, surface) 1-year (8 issued) $18.00

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

YOUR FRIEND'S NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

A UNIQUE GIFT FOR A FRIEND

NOTE: Foreign Air Mail, add $1.50 for Europe & South America — add $4.50 for South/East Asia, Africa & Japan — add these amounts to rate for foreign surface, and send money in U.S. funds ONLY!

ADVERTISERS:
STARLOG is now the most potent advertising force in the science-fiction field. Send a note on your letterhead for a copy of our new rate card, and discover how economically the force can be with YOU!

TEACHERS & LIBRARIANS:
Every school library should have these publications. They will be the most exciting educational tools you have found for the sciences and humanities. For special class rates (25 or more) please write

NEW!

ORIGINAL SOUNDTRACK MUSIC

From Science-Fiction and Adventure Movies!

"The Cyclops"
"Top Of The World"
"Beginning Of The End"
"The Amazing Colossal Man"
"Big Town" TV Series
"The Buckskin Lady"
"The Cisco Kid"
"The Boy And The Pirates"

HEAR:

★ Exciting Orchestral Suites!
★ Glorious Melodies!
★ Thundering, Soaring Music!

Our Premiere Release. . .

For the first time, a soundtrack record of the classic 1950 movie of Man's first step into space.

The dramatic full-orchestra score (complete on this album) is a stunning example of early Romantic film music — the type that inspired scores like "Star Wars."

The composer is Ferde Grofe, best known for his "Grand Canyon Suite" and other American music classics, and this is his only soundtrack album. The theremin, the wailing electronic instrument used in Hitchcock's "Spellbound," is heard throughout the Mars sequences.

A "must" for science-fiction fans and soundtrack collectors, the album includes photos and extensive background notes. A valuable collector's item, available only through this ad and in limited select outlets.

ALBERT GLASSER, one of the most prolific and talented music composers of Hollywood's Golden Age, wrote, arranged and conducted over 125 movie scores — none of which were ever released on records and most of which were never heard and appreciated properly underneath the dialogue and sound effects of the double-feature thrillers they enhanced.

STARLOG RECORDS has selected musical highlites from some of the best movie scores of Albert Glasser. We are proud to present a rare collection of dynamic film music.

- **Deluxe album** opens up and includes rare photos and notes on all the shows — complete with cast, credits and other valuable data.
- **Stereophonic Sound:** Our first release that includes glorious, full-dimensional music.
- **Almost 1 Hour** of enjoyable listening.
- **Available only** through this ad and in select outlets. (Not distributed to general record stores.)
- **None** of this music has ever been previously released.
- **High-quality**, custom vinyl pressings.
- **Limited run** — order your copy today!

ORDER TODAY!!!

Send cash, check or money order to:

STARLOG RECORDS DEPT. — S19
475 Park Ave. South
New York, NY 10016

_____ **"The Fantastic Film Music of ALBERT GLASSER" $7.98** (plus postage & handling)

_____ **"ROCKETSHIP X-M" $6.98** (plus postage & handling)

NAME _____

ADDRESS _____

CITY _____

STATE _____ ZIP _____

POSTAGE & HANDLING:
U.S.A. — 4th Class postage: $ .72 each record
— 1st Class postage: $1.52 each record
Canada — each record (U.S. funds): $2.02
Foreign — each record (U.S. funds): $4.02

Total Enclosed: $ _____

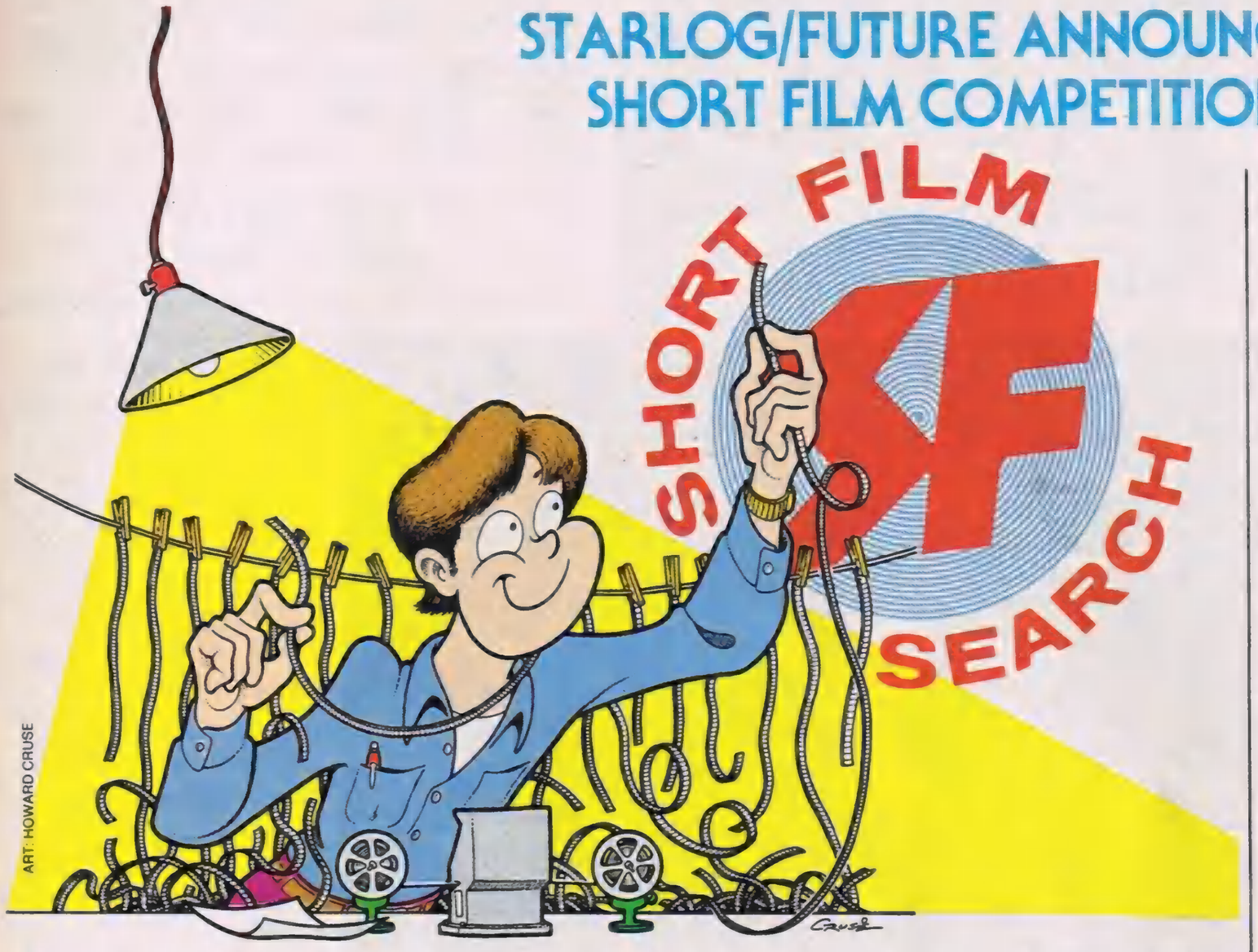
DEALERS: Write for wholesale rates on these, and exciting future releases from STARLOG RECORDS.
NOTE: Send order on separate paper, if you don't want to cut out coupon.

Canadian & Foreign Customers: Payment in U.S. Funds Only

LOG ENTRIES

LATEST NEWS FROM THE WORLDS OF SCIENCE FICTION & FACT

STARLOG/FUTURE ANNOUNCES SHORT FILM COMPETITION



For the first time, amateur filmmakers will have the opportunity to gain professional status and receive fame and exposure—not to mention cash prizes. STARLOG and FUTURE magazines are sponsoring the first annual SF Short Film Search, open to all filmmakers, whatever their experience and budget.

Films may be submitted in 8mm, Super-8, or 16mm, and although there is no limit on length, 5–15 minutes is most desirable. The subject can be anything that falls within science fiction, future, horror and space fantasy; it can be humorous or serious; it can include animation, stop-motion, live-action or any combination of techniques.

The entries will be viewed by a panel of film experts, and the winners will be announced and screened at the Balticon (Baltimore) April 13-15, 1979. *Deadline for submitting finished films is April 1, 1979.*

Provided you take photos and otherwise document your step-by-step making of the film, this material may be used in an article on the winning entries in STARLOG and/or FUTURE. Best of all, if the winning entries are of high professional quality, STARLOG/FUTURE plans to package the films for wide commercial exposure—an opportunity to boost you into the motion-picture limelight and produce income in addition to your prize money.

Any films produced within the past two years, 1977-78, are submissable, and if you don't have a finished film, we suggest you get to work immediately on the script and designs. For detailed rules, fees, releases and entry forms please write today:

SF Short Film Search
David Ellis
4221 White Ave.
Baltimore, MD 21206

Please note that you do not have to attend Balticon to participate in the SF Short Film Search, but if you would like information on attending, please request it specifically when you write. Lights... Camera...Action!

OTHER WORLDS ON EARTH

Location scouting takes up a good part of almost any feature film's preproduction time. Science-fiction films set in space or on another world have commonly relied on carefully constructed studio sets and miniatures for an out-of-this-world look. The newest trend is to find suitable alien landscapes right here on this planet.

George Lucas used locations in Tunisia and Guatemala with great success in *Star Wars*. The quest for unusual geographic settings has been picked up by the makers of *Star Trek—The Motion Picture*. Recently, a small unit from the *Star Trek* production team traveled to Minerva's Terrace, a unique geological formation of hot bubbling springs and rimstone near Livingston, Montana, to film a sequence. The location had been chosen as just right to be the planet Vulcan. Among the crew were SFX wizards Joe Viskocil and Mike Minor.

Alien landscape: this bizarre landscape in Yellowstone Park will appear as the planet Vulcan (with the help of SFX wizards, matte paintings and miniatures) in *Star Trek—The Motion Picture.*

Viskocil and Minor constructed a foreground miniature with towering red crystals that blends perfectly with the natural, otherworldly formations of Minerva's Terrace. Matthew Yuricich will fill in part of the sky and distant landscape with one of his skillfully executed paintings. Also along for the shooting was everyone's favorite Vulcan, Leonard Nimoy. Yes, Spock will get to make one of those infrequent visits to his home planet in the new movie.

"CE3K" FLIES AGAIN

The hottest project currently afoot in Hollywood these days is the remaking of *Close Encounters of the Third Kind.* Because of Steven Spielberg's involvement with an upcoming George Lucas-produced SF adventure, his plans for filming the *CE3K* sequel, *Close Encounters of the Fourth Kind,* has been delayed. So as not to leave the UFO front altogether, Spielberg is currently planning to re-release an expanded version of *CE3K* in May of 1979. This second, improved version will feature many of the exposition scenes trimmed from the original film and will probably offer the edited "When You Wish Upon a Star" musical ending, featuring Jiminy Crickett on vocals. In addition to reinstating already-filmed scenes, Spielberg will be beefing up his new version with original footage. "I'll shoot some new scenes—from the original script," said the director recently. "They're scenes I couldn't afford to shoot because of budgetary reasons. I was unable to convince Columbia to okay them." The scenes are currently being shot on the West Coast, with Spielberg working on original *CE3K* material on weekends while filming his forthcoming *1941* feature during the week.

Also, Spielberg has said yes to the Smithsonian Institute's request that the film's Mothership be sent to the museum for permanent display, joining such other media mementoes as *Star Trek's Enterprise* and *All in the Family's* living room furniture.

A "CLOSE ENCOUNTERS" CHRISTMAS

If Ariel Books has its way, every SF fan in the country will be having an alien encounter this Christmas, or, at least, the literary equivalent of one. Coinciding with the coming of the yuletide season, Ariel has released three oversized *CE3K* books and a full-color *CE3K* calendar, featuring never-before-seen saucer shots from the film.

The *CE3K UFO Calendar for 1979* features a dozen individual UFO portraits plus a dazzling centerspread of extraterrestrial doings. *Close Encounters of the Third Kind: A Document of the Film Epic* ($9.95) takes a slightly more ambitious look at the film, exploring some of the questions raised by the production concerning the existence of other life forms in space. With an introduction by Ray Bradbury and an epilogue by Carl Sagan, the book features interviews with many of the film's stars and crew plus over 80 full-color stills.

The Close Encounters of the Third Kind Portfolio ($7.95), designed for visual-effects lovers who would rather watch the action than read about it, is a collection of 18 color scenes from the movie. Individual stills can be removed and framed.

The Close Encounters of the Third Kind Director's Filmbook ($7.95) offers the most in-depth coverage of the movie to date, culled from exhaustive interviews with *CE3K* director Steven Spielberg. The *Filmbook* traces the development of the widescreen saucerfest from its inception to its breathtaking premiere in New York City in 1977. Every aspect of the film is covered for the benefit of the true movie lover.

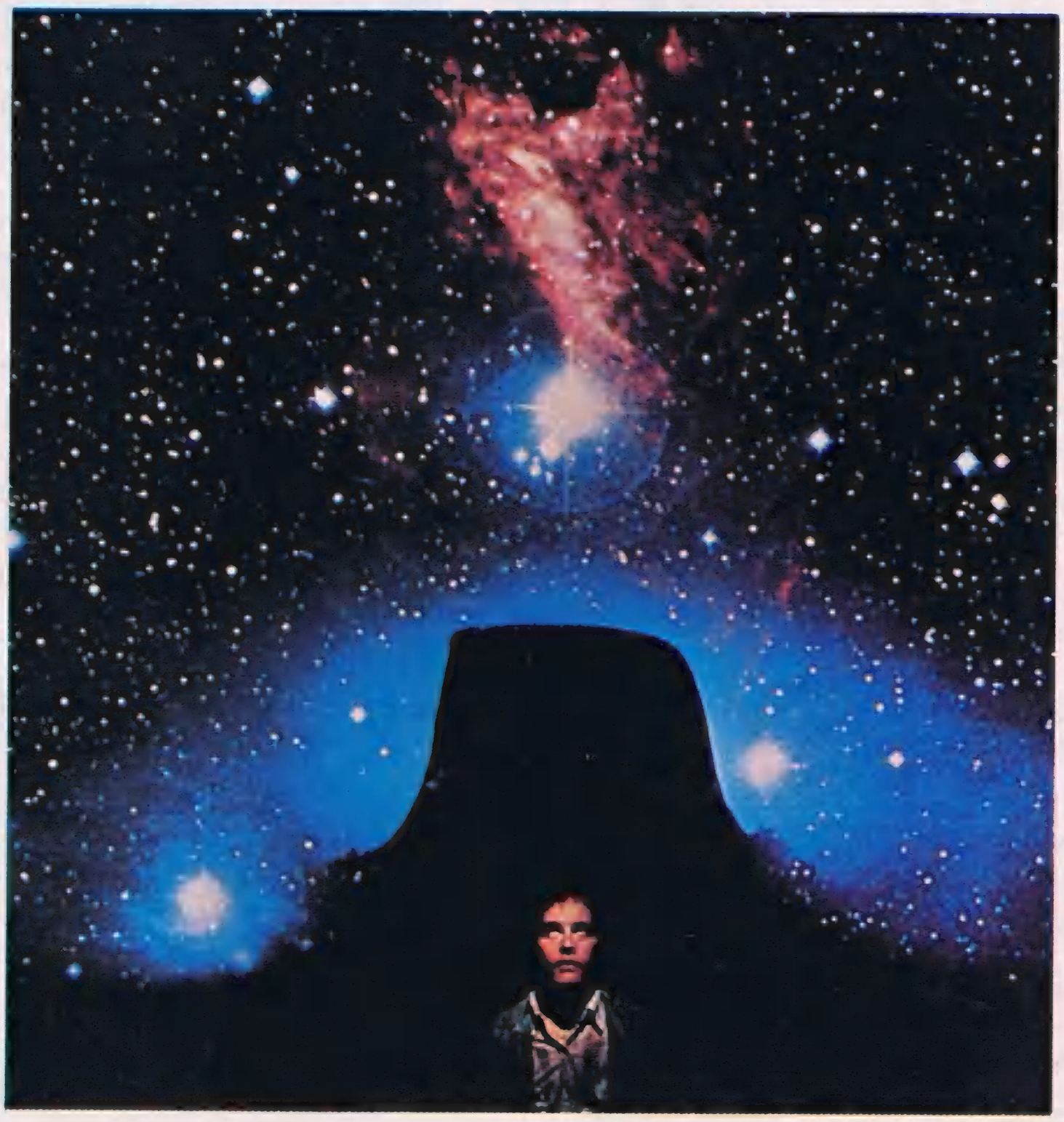


PHOTO © 1977 COLUMBIA PICTURES INDUSTRIES, INC. ALL RIGHTS RESERVED

A scene from Ariel Books' *Close Encounters of the Third Kind* portfolio.

"CE3K" NOVEL NOT STEVEN'S

One of the most often posed questions concerning the phenomenal *Close Encounters* success story (aside from "what does the movie mean?") concerns the best-selling novelization of the film, published last December by Dell. Did Spielberg *really* write the novel? And if he didn't, *Who* did? Well, recently, while chatting with a STARLOG reporter, Spielberg revealed the true origins of the 256-page book for the first time.

"It was very early on when we made the deal with Dell." he recalls. "It included an advance with a promise that I was going to have direct writing input into the book. But post-production on the movie became so impossible that I had to get somebody else to write it. I didn't write the first, second or third drafts. Those were written, based on my screenplay, by Leslie Waller (note: an author also known as Patrick Mann), a very good writer.

"When I read his drafts, though, I told the publishers that unless it was cleaned up I wouldn't let my name go out with the book. So I sat down and spent less than a week—I wouldn't say rewriting the novel—but polishing it, and taking a lot of the plot and twisting it back in the direction of the screenplay. All told, there's about 20 percent of me in the book. I wish I could say there was more, but there's not. I cringe when I see my name on the cover, and I usually avoid it at bookstores. Actually, I've never bought a copy."

DUCK SCOOP

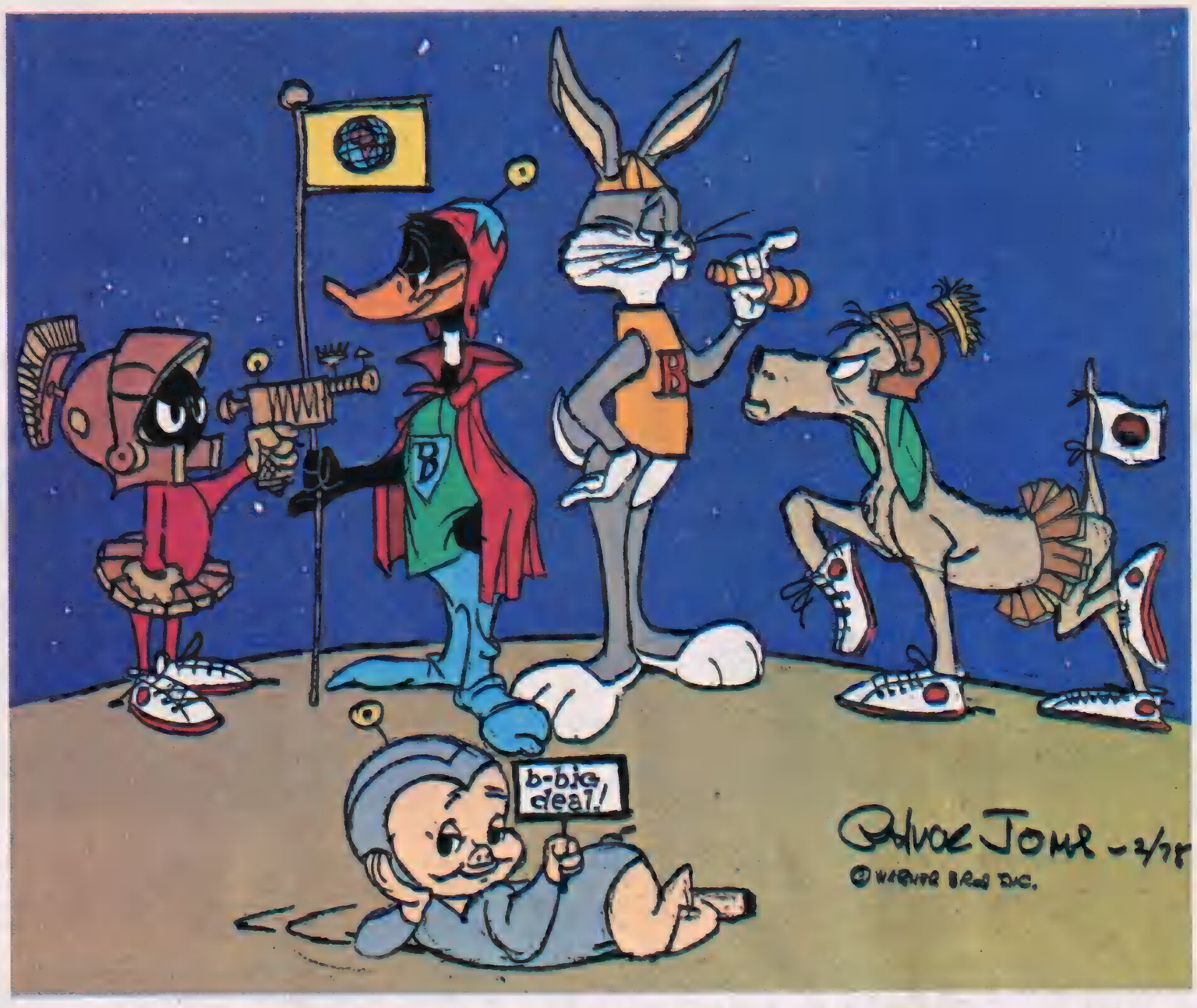
"No job is too great for. . .Duck Dodgers in the 24th and a Half Century!"

The year was 1957 when those pearly words were last uttered by a spluttering big-beaked fowl named Daffy Duck. His clarion call also marked the end of the classic age of short cartoon subjects in theaters, led, at the time, by Warner Brothers and director Chuck Jones.

In the 20 years since, Jones has won acclaim with his animated TV specials *(How the Grinch Stole Christmas, Rikki-Tiki-Tavi)* while Daffy and his brethren Bugs Bunny and the Road Runner kept busy with an occasional commercial or rerun. But now the team is back together for a science-farcical sequel entitled *Duck Dodgers and the Return of the 24th and a Half Century.* Also returning for the updated effort will be the futuristic hero's nemesis, Martin the Martian, and his faithful stuttering sidekick, Porky Pig.

But that's not all folks. Jones also hopes to entice Mike Maltese and Maurice Noble, gag-man and designer, respectively, of the original cartoon, out of retirement to serve the duck. In the meantime, Jones has gathered a group of Warner veterans to animate the six-minute short, set for theatrical release in late 1979.

One fellow professional and Chuck Jones fan has also aided the resurgence of *Duck Dodgers.* He has already gone so far as to include WB cartoons on the same bill with his own award-winning films, hire Jones as visual consultant for his new movie comedy and offer to serve as script man—gratis—on the *Dodgers* sequel. The cartoon lover's name? Steven Spielberg.



Chuck Jones' portrait of the "Duck Dodgers" gang. New short subject is in the making.

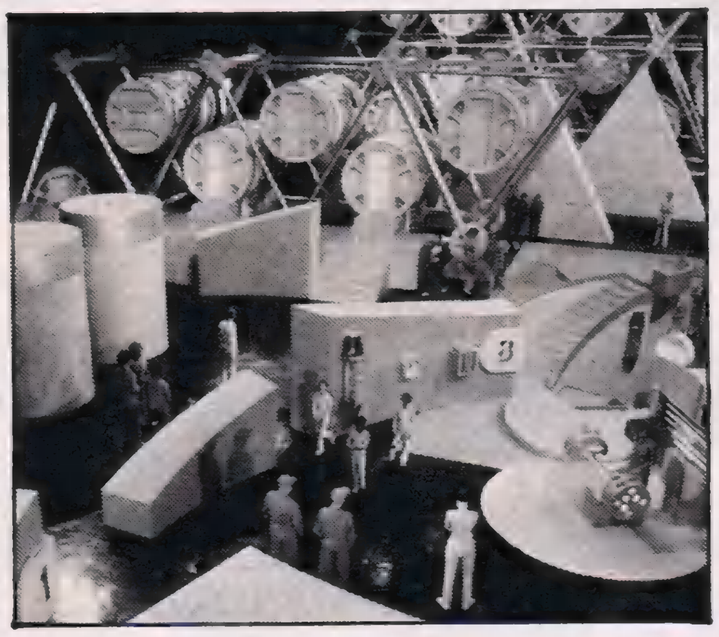


PHOTO 1978 NBC

Sterile surroundings created for the TV version of Huxley's futuristic novel.

"BRAVE NEW WORLD": A TV FUTURESCAPE

When producer Jacqueline Babbin decided to bring Aldous Huxley's classic *Brave New World* to NBC-TV as a four-hour mini-series, she knew that the work had to be adapted in an impressive visual sense as well as a literary one. In order to ensure a solid shape of things to come, she hired Peabody- and Emmy-winning designer Tom H. John to create the look of the brave new world's infinite city.

"Tom came up with a design that was simple and clean," she says. "It's like nothing ever done before. Taking a few basic shapes and designs, he managed to construct a city set that, when filmed from different angles and with interior pieces rearranged, could be transformed into any area of the metropolis. Every piece of the set was moveable and rearrangable. It was economic, yet visually stunning to behold. Seeing it on the TV screen, you get a soothing, warm effect. The colors are all very muted and the structures simplistic."

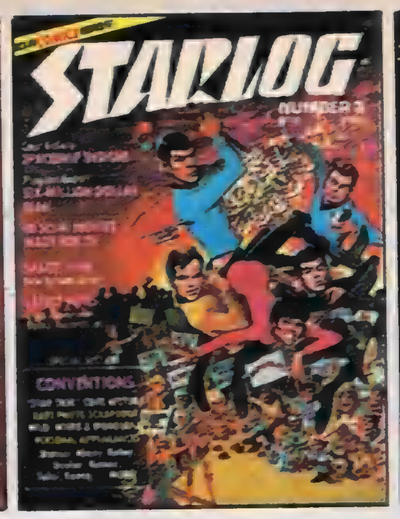
After *Brave New World* was completed last summer, the producer set out to protect her city from science-fiction scavengers. "I just thought our city was something special," she smiles. "The whole show is special. In order to keep the look totally unique, I had to stand guard over the set, after a fashion. I think all of the Universal lot wanted to use it for some project or another. I had to say no to all of that. Huxley's book is one of the all-time best science-fiction books. I didn't want the TV show to be anything less."

MIKE McMASTER: 1953-1978

The *Star Trek* fan world is shocked and saddened by the untimely death of 25-year-old Mike McMaster. McMaster died in an accident at his home on Sept. 6, 1978. He is best remembered by *Trek* fans for his replica of the *Enterprise*, the Romulan Bird of Prey ship and the Klingon cruiser. His final efforts were employed on a new project for Bantam Books, to be released sometime in 1979, and his revised edition of the bridge blueprints were just released. Mike McMaster will be sorely missed by all who appreciated his eye for research and accuracy, his lectures, humor and unique skills.

No. 1 —
"Star Trek" Rare Color Pics & Complete Episode Guide, Shatner & Nimoy Article.

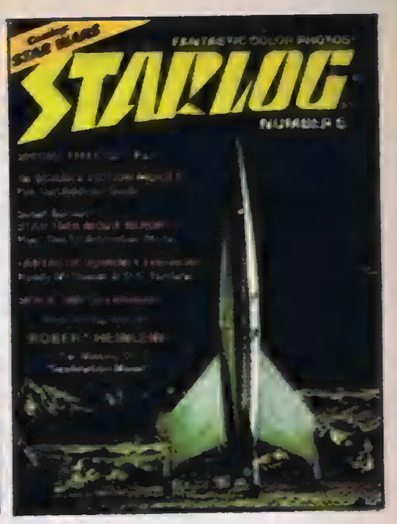
No. 2 —
"Space 1999" Year 1 Guide, "War of the Worlds," "Logan's Run," The Comics



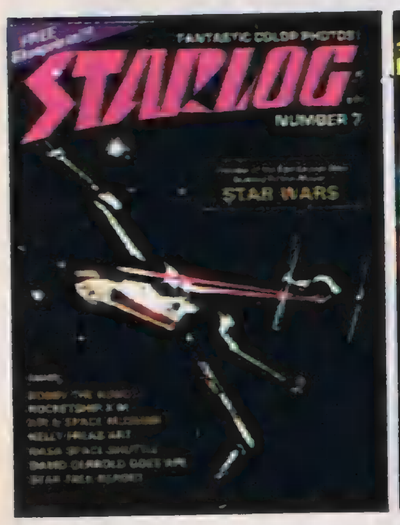
No. 3 —
"Star Trek" Convention, Spaceships, "1999" Year 2 Guide, SF TV Movies Guide

No. 4 —
"Outer Limits" TV Guide, "Arena," Nick Tate Talks, 3-D Movies Filmography

No. 5 —
3-D Part 2, "UFO" Guide, "Star Trek" Censored, SF TV Address Guide, Space Art

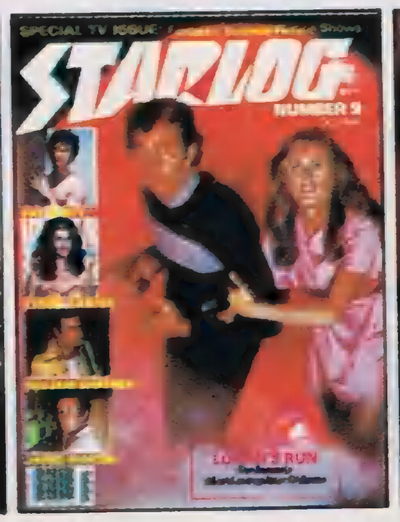


No. 6 —
"Fantastic Journey," "Star Trek" Animated, Special Effects—Part 1



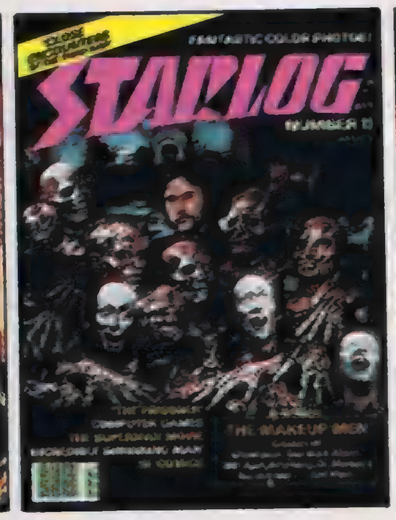
No. 7 —
"Star Wars," Robby the Robot, Eagle Blueprints, "Star Trek" Report

No. 8
Model Animation, "The Fly." Harlan Ellison Interview, Sat. A.M. TV, NASA Space Tix



No. 9—
Interviews: Pat Duffy, Lynda Carter, Shatner, Jared Martin, *Fantastic Journey* Guide, *Star Wars*, 50s TV SF.

No. 10—
Asimov, *Close Encounters* preview, SF-Rock, SF Merchandise Guide, Interviews: Harryhausen, Bakshi, George Pal.



No. 11—
The Prisoner, Computer Games, The Superman movie, *Incredible Shrinking Man*, SP FX: The Makeup Men, SF Comics.

No. 12—
Close Encounters feature, *Star Trek II*, Computer Animation, *Laser Blast*, Art by Bonestell, The Makeup Men, cont.

No. 13—
Logan's Run Episode Guide, *3001*, Disney's Space Films, *The Time Machine*, David Prowse : Darth Vader

No. 14—
Virgil Finlay art, Jim Danforth interview, "Project UFO," *Capricorn One*, *Star Wars*, P.S. Ellenshaw.

No. 15—
This Island Earth, Episode Guide: "The Twilight Zone", Sound Effects, David Gerrold: "Death Beast", chap. 1

No. 16 —
The Invaders Episode Guide
Solar Power Satellites
Bob McCall's *Buck Rogers* Art
Interview: Alan Dean Foster

No. 17 —
Special Fall TV Issue
"Galactica" Color Poster
Interviews: Spielberg, Roddenberry
SFX: Miniature Explosions

No. 18 —
"Galactica"—Behind the Scenes
Dr. Jekyll & Mr. Hyde
2nd Annual Merchandise Guide
SFX: Hollywood Holloween!

STARLOG Back Issues

475 Park Avenue South, 8th Floor Suite, New York, N.Y. 10016

POSTAGE & HANDLING:

Back issue prices INCLUDE postage for regular 3rd Class delivery (4 to 6 weeks). For super-quick service, include your own self-addressed 9"x12" envelope stamped with 1st Class postage. American stamps only please. We will process these orders the same day they are received, and you should have them within 10 days.

1 magazine: **add $1.06 1st Class Postage**
2 magazines: **add $1.84 1st Class Postage**
3 magazines: **add $2.62 1st Class Postage**
(For MORE THAN 3 magazines, send TWO or more envelopes with appropriate 1st Class Postage on EACH. Incorrect postage will cause a delay in shipment.)

FOREIGN POSTAGE:

(For all countries other than U.S., Canada & Mexico. Above rates do not apply.)
Air Mail Rate: add $1.70 per magazine

_____ No. 1—$5.25 each
_____ No. 2—$4.25 each
_____ No. 3—$3.25 each
_____ No. 4—$3.25 each
_____ No. 5—$3.25 each
_____ No. 6—$3.25 each
_____ No. 7—$3.75 each
_____ No. 8—$3.25 each
_____ No. 9—$3.25 each
_____ No. 10—$3.25 each
_____ No. 11—$2.75 each
_____ No. 12—$2.75 each
_____ No. 13—$2.75 each
_____ No. 14—$2.75 each
_____ No. 15—$2.75 each
_____ No. 16—$2.75 each
_____ No. 17—$2.75 each
_____ No. 18—$2.75 each

Our stock is extremely limited, and when present supplies are sold out . . . that's it. Enclose cash, check, or money order.

ORDER TODAY! Dept. S19

Name _____

Address _____

City _____

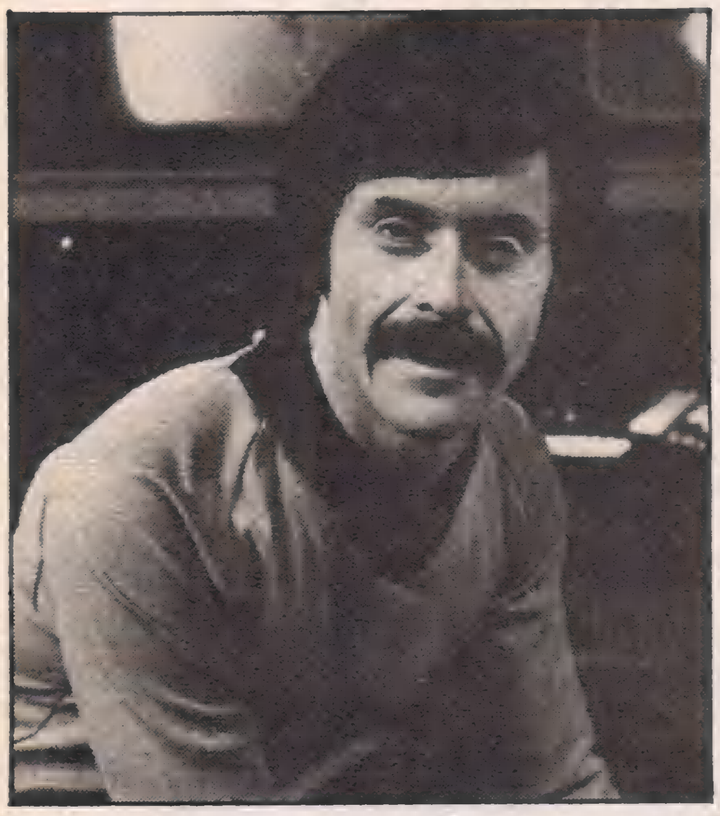
State_____ Zip_____

Note: If you don't want to cut up this magazine, please print your order on a separate piece of paper.

Canadians & Foreign Customers: Payment in U.S. Funds Only

TREK TROTS FOR AUSSIE YOCKS

According to Australian STARLOG correspondent Cam Ford, NBC's *Saturday Night Live* isn't the only TV show to parody the legendary *Star Trek* series. In Australia, the *Paul Hogan Show* televised a five-minute satire entitled *Star Trot* featuring funnyman Hogan as Spock, Roger Stephens as the remarkably Shatner-esque Captain Quirk, Andrew Harwood as Sulu and Delvene Delaney as Uhura.



PHOTOS COURTESY CAM FORD

Andrew Harwood as Sulu in a hilarious Australian lampoon of *Star Trek*.

The sketch employed two sets: one, a remarkably detailed mock-up of the *Enterprise* bridge, the other, the *Enterprise*'s mighty engine room wherein a perspiring Scotty (also played by Hogan) frantically pedaled a Rube Goldberg pushbike contraption...hooked up to a massive generator while yelling his classic, "Warp factor five, Captain? She'll no' take it! We'll bur-r-rn the engines oot!"

Typical of the show's humor was Spock's describing his Vulcan father as "...a cool, boring, humorless man. His idea of a joke was to stuff pickled onions in your pocket." There was also the following exchange between Uhura, Kirk and Spock:

UHURA: Captain, emergency! We're heading into a shower of meteorites!

KIRK: Mr. Spock! What course of action would you suggest?

SPOCK: Quite logical, really, Captain. We'll do what we always do. (He points to camera) When he starts rocking his camera about, we'll run from side to side like brainless sheep!

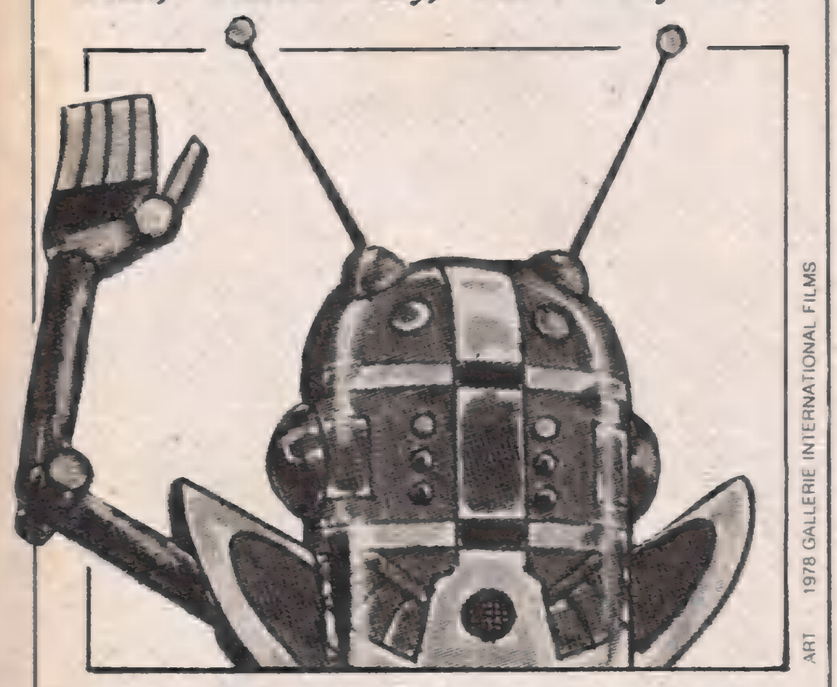
The camera begins to shake and the three *Enterprise* crewmembers proceed to trot back and forth, completely out of time with the camera...and even each other.

Wonder what Australian TV will do to *Galactica?*

Delvene Delaney does a convincing Lt. Uhura at her bridge console for *Star Trot*.

"BATTLE OF THE PLANETS" EXPLODES ON TV

During the 1960s, America was besieged by a horde of fully animated SF shows from Japan. Now, in the wake of *Eighth Man, Marine Boy, Astro Boy* and *Gigantor* comes *Battle of the Planets.* Based on several full-length movies from Japan, *Battle of the Planets* is actually the brainchild of an American firm, Gallerie International Films, who saw a chance to jump on the SF bandwagon and took it. The resulting syndicated series, which boasts 85 self-contained episodes, is an unqualified success in terms of TV station popularity, having been bought in 44 out of the U.S.'s top 50 markets.



ART 1978 GALLERIE INTERNATIONAL FILMS

Droid leader 7-Zark-7 leads battle forces.

Battle recounts the exploits of a group of five superheroes in their attempts to defend future Earth from alien invaders. The heroic "G-Force" is composed of Commander Mark, Jason, Princess, laboratory-manufactured Keyop and Tiny. Having the ability to fly, the team sometimes escapes doom by generating a powerful whirlwind. G-Force is given their orders by droid leader, 7-Zark-7, who, together with robot dog 1-Rover-1, fights the forces of the ecologically depressed planet, Spectra. The G-Force does battle in the stars while aboard their ship, *The Flying Phoenix,* a spacecraft which can metamorphose into its mammoth mythological namesake.

Leading the forces of Spectra is evil Zoltar, who receives his orders fom The Spirit. Week after week, Zoltar sends out robotic nasties to take on the G-Force. Among his more memorable creations are a titanic turtle, armies of mechanical squid, a gigantic praying mantis, a four-faced Balinese god, a peacock with mind-altering rays and a thousand-eyed blob equipped with a death beam in each eye. Produced and directed by David Hanson, *Battle of the Planets* features the voices of Alan Young, Casey Kasem, Janet Waldo, Ronnie Schell, Alan Dinehart and Key Luke as Zoltar.

STARLOG — A FRONT RUNNER

Last August, STARLOG/FUTURE added a lovely lady to its growing family. Her name, appropriately, is "Starlog" and she's a two-year-old chestnut filly. Over the winter she'll be in training at Monticello (New York) Raceway, and she'll make her professional debut as a harness racer in May of 1979. During the '79 racing season, she'll doubtless put colts to shame on racetracks all over the east coast.

"We haven't perfected faster-than-light drive yet," confides publisher Norman Jacobs, "but the crystal ball says she's a good front runner. We just hope she lives up to her name!"

Publisher Jacobs with filly, Starlog.

NEW SF TITLES

A horde of new science-fiction books, both hardcover and paperback, are currently wending their way to bookstores across the country. Among the most noteworthy: *Skyfall* by Harry Harrison ($1.95 in paperback from Ace), a novel which predates *Lucifer's Hammer* in terms of disaster from the sky. The problem centers on the *Prometheus*, the largest manned spacecraft ever constructed and the first to be launched, built and operated by both Russian and Americans. The ship has a malfunction which causes it to get stuck in a decaying orbit. Like a circling time bomb, *Prometheus* stalks the Earth in a tale mixing SF, suspense and unintentional humor.

The Best of Lester Del Rey ($1.95 in paperback from Del Rey) is yet another fine addition to this company's "best of" series tracing four decades of Del Rey writing.

The Mythology of Middle Earth by Ruth Noel ($7.95 in hardcover from Houghton Mifflin) is a fascinating insight into the origin of Tolkien's tales, tracing the connection between the hobbit mythos and the real-life legends they were based upon. In author Noel's domain, Tolkien's Gandalf = Merlin, Aragon = Good King Charlemagne and the Ring of Suaron has its origins in the Nordic Volsung saga.

The Fellowship of the Talisman by Clifford D. Simak ($8.95 in hardcover by Del Rey) is Simak's first excursion into total fantasy and is enjoyably off the wall. Hero Duncan falls for Diane, an axe-wielding warrior who rides a griffon. Together they battle primordial evil, assisted by goblins, in a Middle Ages adventure taking place in England in the 1970s.

CENTURI LAUNCHES PREFAB UFO FLEET

Thanks to the folks at Centuri, it is now possible to sight—and even fly—a UFO without being considered the slightest bit strange. Centuri, a corporation world-renowned for its line of flying model rockets, has recently come up with the ultimate in futuristic models. Their latest creation, aptly entitled the Flying Saucer, is the world's first rocket-powered model UFO.

Built entirely out of rigid paper and cardboard, the lightweight yet rugged Flying Saucer features extensive body detailing, including eerie "Space Glow" decals for night display. The Flying Saucer lifts off the launch pad in normal, safe, model-rocket fashion and then soars to impressive heights. At the peak of flight it flips over to recovery position and floats slowly to the ground, ready for another flight. No parachute recovery system—standard operating procedure in model rocketry—is needed because of the craft's unique aerodynamic design.

Centuri's new saucer model is available in both kit form, a do-it-yourself assembly affair, and in a deluxe outfit kit, which features not only the saucer but its power pad launcher, three "super-C" engines and other extras. Anyone interested in flying Centuri's saucers—or model rocketry in general—can write the UFOlogists at Centuri, c/o Box 1988, Phoenix, Arizona 85001. A close encounter of a prefabricated kind is guaranteed to all.

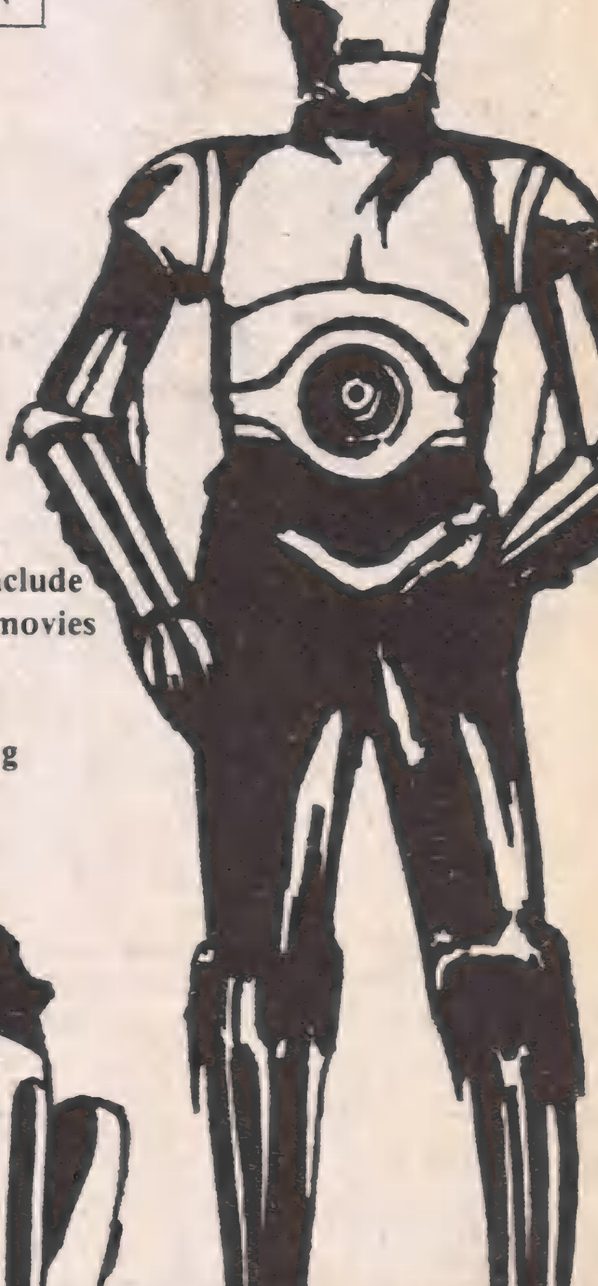
Fly your own UFO with this aerodynamic model rocket saucer from Centuri.

WATCH STAR WARS LOGAN'S RUN AND CLOSE ENCOUNTERS OF THE THIRD KIND AT HOME

All in 400′ Version Super 8mm/Color sound
Discount Price: $49.95 each

3-D SPECIALS!!!
THE MAD MAGICIAN
IT CAME FROM OUTER SPACE
CREATURE FROM THE BLACK LAGOON

SINBAD AND THE EYE OF THE TIGER
THE DEEP
COMA
Super 8mm/Color 400′
Discount Price: $49.95



Send for our two great catalogs today which include over 2000 outstanding movies and videotapes you can choose from.
Send $1 for each catalog or ($1.50 for both).

REEL IMAGES

Discount Center Dept. 29
5337 B Cahuenga
North Hollywood, CA 91601

Reel Images proudly offers over 2000 great movies in Super 8mm-16mm and Video tape. Movies to own and love featuring Hollywood and Europe's greatest stars and directors. Feature length classics, short subjects, cartoons, avante-garde and experimental, newsreels, comedies, science fiction, musicals PLUS MUCH MORE! Shipping instructions: Please add $2.00 per film for shipping within the United States, $3.50 per film for shipping to Canada, $5.00 per film for shipping to Europe. $8.00 per film for airmail to Europe. Connecticut and California residents please add appropriate sales tax.

FACTS OF THE (ANTI) MATTER

Astronomers have recently suggested that if antimatter universes really exist, it might explain the sudden, violent destruction of some galaxies. Antimatter, the idea that every form of positively charged matter is complemented by an identical form of negatively charged antimatter, was first proposed by physicist Paul Dirac in 1928 and eventually gained scientific acceptance in the mid-60s.

Scientifically, the difficulty was that antimatter created in the lab lasted only the barest fraction of a second. However, scientists at the European Nuclear Research Organization in Geneva have lately produced antimatter particles and kept them buzzing around in a magnetic field for 85 hours. They managed this feat by firing a beam of protons at a tungsten wire. When the protons struck the wire, antiprotons chipped off and were collected in a magnetic field.

Over the years, scientists and SF writers speculated the possibilities suggested by antimatter, such as the proposed existence of a mirror universe in which your antimatter persona would be reading an antimatter copy of this magazine. Since antimatter and matter annihilate each other when they meet, producing incredible amounts of energy, the creators of *Star Trek* used this idea to juice the *Enterprise*'s warp engines. "Theoretical release of such power on *Star Trek*'s scale compares to nuclear energy as an H-bomb compares to a kitchen match," wrote Whitfield and Roddenberry in *The Making of Star Trek*. "Sheer annihilation of matter and antimatter was the only power source conceivably large enough to do the job achieving hyper-light speeds."

ANGEL IN OUTER SPACE

Farrah Fawcett-Majors, the name that launched a thousand magazine articles, has insured her 1001st by signing up to star in the multi-million dollar SF love story, *Saturn III*. Her co-star in the three-character drama is Kirk Douglas, fresh from his fine reviews for *The Fury*. The third side of the intergalactic triangle has yet to be cast, but the talent *behind* the camera has been firmed and it is ample.

Stanley Donen, director of such classics as *Singin' in the Rain,* is producing and John Barry, production designer for *A Clockwork Orange, Star Wars* and *Superman,* is directing from his own script. Filming starts at England's Shepperton Studios at the beginning of the new year.

FUTURE #8 SPOTLIGHTS "THE ULTIMATE ALIEN," TOMORROW'S TECHNOLOGY

In issue #8 of FUTURE magazine, director Richard Donner and actor Christopher Reeve reveal how they translated the world's best-known comic book alien into a realistic, flesh-and-blood hero while still following the established legend. Look for the cover story on *Superman—The Movie.*

Computer technology—both present and future—is also highlighted in the issue. In "The House of the Future," Ivan Berger explains how computers will make life at home—even getting up in the morning—a joyous experience. The "Tomorrow" column, by Ted White, explores the coming sights and sounds of computerized rock and roll, and "In Print" examines books on home computer technology.

CLONES AND GNOMES ON THE WAY TO TV

December is always a big month for TV specials and CBS has very special plans for December of '78 and '79. This year's Christmas season will see the arrival of *Clones,* a two-hour telefilm written by John Shaner and Al Ramrus and starring Ray Milland, Robert Foster and Adrienne Barbeau.

Next year, CBS is planning a two-hour, fully animated special based on the best-selling book, *Gnomes.* The colorful adventure will incorporate tales and legends from the work and is being scripted by Ray Bradbury. ★

From *Gnomes*, the book.

STARLOG PHOTO GUIDEBOOKS

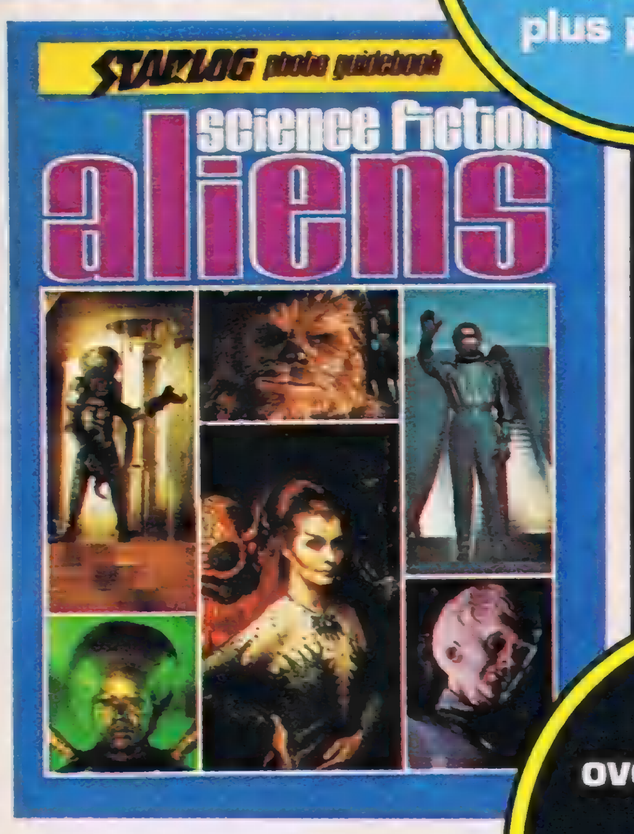
36 pgs.
over 100 photos
many in
FULL COLOR
$2.95
plus postage

NEWEST RELEASE!

200 pgs
FULL-COLOR
THROUGHOUT
Over 150 Paintings!

$7.95
(regular edition)

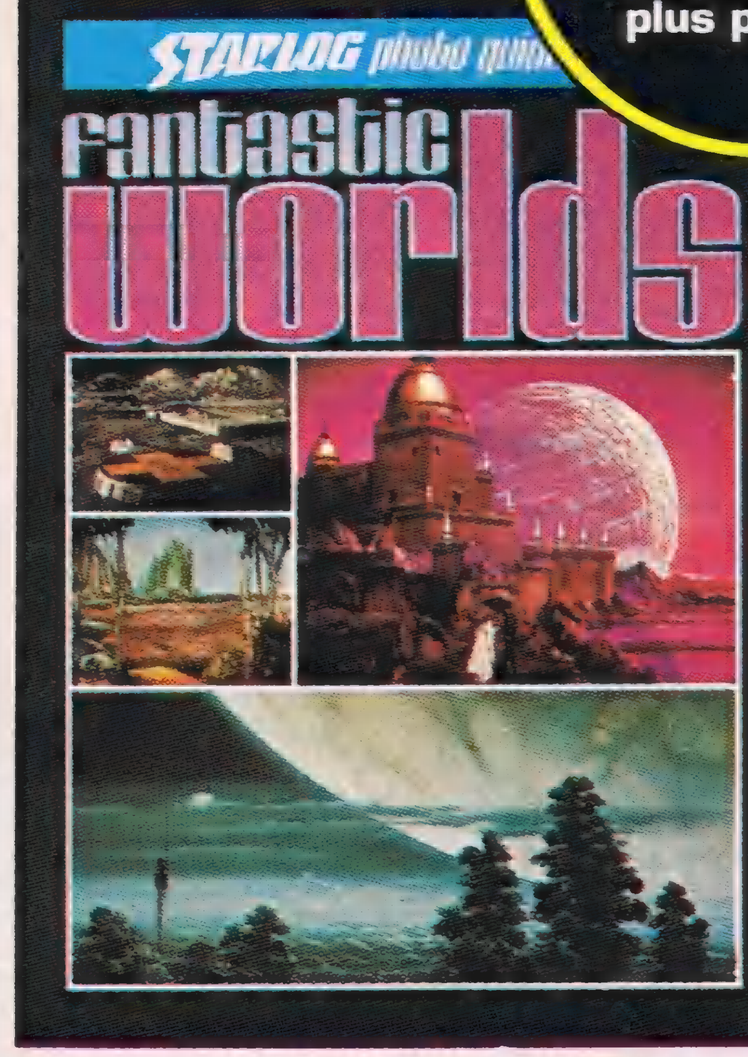
100 pgs.
over 200 photos
many in
FULL COLOR!
$5.95
plus postage



DeLuxe Slipcase Edition
Gold-stamped Cover $12.00
Wrap-around cover painting by Chesley Bonestell

First and only book of space art — from the historical roots to today. Over 50 artists: McCall, Pesek, Hardy, diFate, Bonestell, etc. plus the NASA collection by Rockwell, Vickrey, Wyeth, etc. Planets of our solar system, hardware art, distant visions of imagination, and more! Biographies, museum directory, book list — the most beautiful and fascinating art book ever published!

100 pgs.
over 200 photos
many in
FULL COLOR!
$5.95
plus postage



All Books in This Special Series:

- QUALITY high-gloss paper throughout!
- BIG 8¼" x 11" page format!
- RARE photos & VALUABLE reference data!
- A MUST for every science-fiction library!
- The PERFECT GIFT for any SF fan!
- NOT AVAILABLE on newsstands — ORDER TODAY!

Add postage to your order:

SPACESHIPS	**$2.95**
_____3rd Class	$ .75 ea.
_____1st Class	$1.15 ea.
_____Foreign Air	$2.05 ea.
ALIENS	**$5.95**
_____3rd Class	$1.00 ea.
_____1st Class	$1.40 ea.
_____Foreign Air	$2.25 ea.
FANTASTIC WORLDS	**$5.95**
_____3rd Class	$1.00 ea.
_____1st Class	$1.40 ea.
_____Foreign Air	$2.25 ea.
SPACE ART	
Reg. Ed.: $7.95, Deluxe Ed.: $12.00	
_____regular edition ____deluxe edition	
_____U.S. Book Rate	$1.30 ea.
_____U.S. Priority	$3.30 ea.
_____Canada Air P.P.	$3.30 ea.
_____Overseas Air	$5.95 ea.

TOTAL ENCLOSED: $_____

Please allow 4 to 6 weeks for delivery of 3rd Class mail. First Class delivery usually takes 2 to 3 weeks.

Send to: **STARLOG Guidebooks**
475 Park Ave. South DEPT. S19
New York, N.Y. 10016

NAME _____

ADDRESS _____

CITY _____

STATE _____ ZIP _____

Canadian & Foreign Customers: Payment in U.S. Funds Only

NOTE: Don't want to cut coupon? Write order on paper.
DEALERS: Inquire for wholesale rates on Photo Guidebooks.

LAST CHANCE!

Deadline: December 15, 1978

A PREMIERE EVENT EVERYONE WHO ENJOYS

The SPACE ART Club

A Division of FUTURE Magazine

Here's how The SPACE ART Club works:

1. EIGHT ART PRINTS – Eight times during the next year a new edition fine-art print will be issued (the same day each issue of FUTURE Magazine is published). Each edition will be limited to 5,000 prints. Each print will be announced and pictured in FUTURE, and if Club members do not reserve all 5,000, the remaining prints will be offered to readers at $10.00 each, plus postage and packing.

2. HIGHEST QUALITY – Each fine-art print will be a major painting by one of the world's greatest astronomical artists. The editors of FUTURE, together with the artists themselves, will select the paintings. Most will be exclusively created for this project and none will be available anywhere else. Each print will be reproduced in full-color on highest quality rich, textured paper (approximately 18" x24" with white border). Truly a luxurious piece of art – ready for framing!

3. THE ARTISTS – The complete set of eight will include a variety of space scenes: planetary landscapes, cosmic vistas, imaginary wonders, and futuristic hardware. The artists are the masters of the field: Bob McCall, John Berkey, Ludek Pesek, Syd Mead, Adolf Schaller, Ron Miller, Don Davis and Vincent diFate. Virtually the Hall of Fame in space art, this incredible group represents a staggering collection of artistic techniques and scientific imagination.

4. 50% SAVINGS – By joining The SPACE ART Club for one year, you will automatically receive each print as it is

Famed European artist Ludek Pesek has been honored at exhibits around the world and in publications like *National Geographic*. For the Club he will render a spectacular Martian duststorm.

Paintings by Vincent diFate, such as this one, have adorned the covers of SF magazines and books for years, but the artist has created one of his most inspiring works for the Club.

DEADLINE: December 15, 1978
FIRST EDITION: December 19, 1978
All Club membership applications (with payment) must be received in our offices by December 15, 1978. After that date, money will be returned.
Each edition thereafter will be issued coinciding with the publication dates of FUTURE Magazine – 8 editions per year.

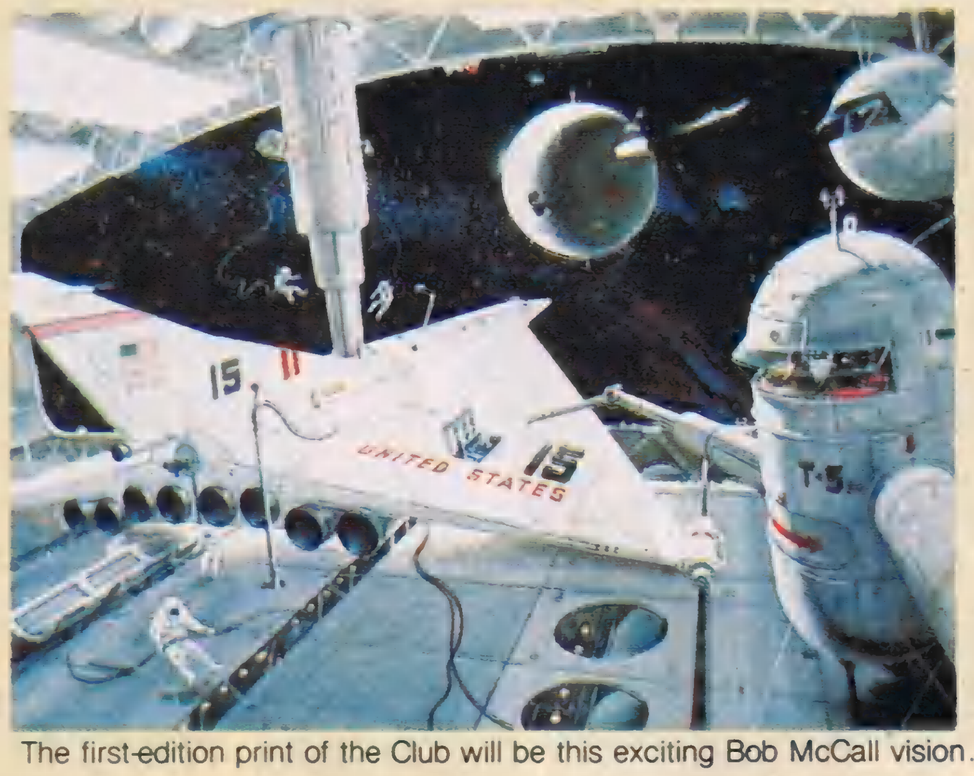
GUARANTEE: FUTURE Magazine guarantees each of these prints to be highest quality reproduction, exclusive availability, and absolutely limited to a printing of 5,000 numbers. If you are not completely delighted with the beauty and quality of the first edition, you can return it within 7 days for a complete refund.

OF IMPORTANCE TO FINE SPACE ART

FUTURE Magazine is proud to present the launching of a new project involving the greatest space artists of the world:

— a rare opportunity for you to own limited edition fine art prints at an unbelievable

50% SAVINGS!



The first-edition print of the Club will be this exciting Bob McCall vision.

issued (mailed tubed with protective tissue) — that's 8 fine-art prints during the next year, an $80.00 value — but here's the best part: Club members pay only $40.00 for the complete set, a 50% savings! And that includes all postage and mailing charges (an additional savings of $16.00).

5. STRICTLY LIMITED — Club reservations will be filled first, and remaining prints (if any) will be offered to non-members on a first-come/first-served basis. When the limited supply is gone — that's it! This plan assures the long-range value of these special collector's items. The complete set represents an excellent art investment for the future.

6. DELUXE SIGNATURE SETS — For collectors who are able to make the investment, The SPACE ART Club is offering a special membership in which each edition is hand-signed and numbered by the artist (earliest orders will receive lowest numbers). Imagine — a set of limited edition fine art prints, actually signed by the greatest space artists of the world. Signature prints are available only to Club members (no signed singles) at $20.00 each — $160.00 for the year. The DeLuxe Signature Set is sure to be the most valuable in future years.

7. ORDER TODAY: Final deadline for Club membership is December 15, 1978. Absolutely no memberships will be accepted after that point (we must determine how many non-member prints will be available for sale and if memberships amount to 5,000, no single prints will be offered). We suggest that you rush your order now!

Mail today:

The SPACE ART Club
FUTURE Magazine DEPT. S19
475 Park Ave. South
New York, NY 10016

☐ **One-Year Membership: $40.00**
Complete set — Eight prints
(includes postage & handling)

☐ **DeLuxe Signature Edition: $160.00**
Eight prints hand signed by the artists
(includes postage & handling)

A perfect gift! We will enclose a gift card with the first edition print (to be mailed right before Christmas). Just fill in the name and address of the lucky person who will receive a full year of glorious art from you.

NAME _____

ADDRESS _____

CITY _____

STATE _____ ZIP _____

☐ **This is a gift membership, to:**

NAME _____

ADDRESS _____

CITY _____

STATE _____ ZIP _____

Signed from: _____

(You must also print **your** name and address.) (Make checks payable to FUTURE Magazine.)

(If you want more than one membership or if you do not want to cut up this page, send order on separate paper.)

PHOTOS © 1978 NBC-TV

STARLOG INTERVIEW

BUCK ROGERS IS BACK

By DAVID HOUSTON

It seemed for a while that Buck Rogers would never fly again. NBC originally planned a new TV version of the classic comic strip tale in the spring of 1977. A script was commissioned, production teams were hired — and then the project was shelved. A couple of false starts later, actor Gil Gerard was sent a script and asked to play the famous 20th century aviator who is hurled 500 years into the future. Gerard promptly turned it down. That was in January of 1978. Today, clad in futuristic apparel, Gerard lounges on the massive *Buck Rogers* set along with co-star Erin Gray, who portrays Buck's love, Col. Wilma Deering.

Just how did Gerard finally fall into the Buck Rogers role? "It wasn't easy," he laughs. After rejecting an initial offer, he ignored a second plea from the show's producers. "I had just finished a serious acting job, a TV movie called *Killing Stone*," he recalls. "I saw my career going in a direction I wanted. I had the idea that *Buck Rogers* was comic book

The many worlds of Buck Rogers! Clockwise from right: Buster Crabbe as the spaceman in the 1939 serial. Next, Gil Gerard in the 1978 version. Below, Pamela Hensley, as Princess Ardala, gets tended to. Watching over her is the 280-lb. Duke Buttler as Tigerman. In color is Buck's interrogation by suspicious Earth forces in the 25th century. Finally, Twiki the robot, who embodies two personalities, combining R2-D2 and C-3PO.

PHOTO © 1939 UNIVERSAL

and I just didn't want to get involved with it. I turned it down without reading it . . . twice."

Executive producer of *Buck*, Glen A. Larson, is not a man to be turned down, however. He considered Gerard perfect for the part. "If I were doing this for theatrical release rather than for TV," Larson theorized, "I'd want Burt Reynolds for the role. We see Buck Rogers as a wisecracking, all-American hero type." Larsen sent the script to Gerard again, this time via the actor's agent. "*You* read it and then tell Gil about it."

Gerard laughs in embarassment. "My agent called me later and said, 'I think you ought to read this. It's not what you think it is.' I read it and we started negotiating." How did the script change Gerard's mind about the *Buck* role? "It's a dynamite script. It has a lot of good stuff in it. The humor of the character appealed to me especially. And he is vulnerable — not afraid to show that he's confused. He's strong, but he can show weakness. He's a human being — not some super-plastic figure without feelings."

It's Buck's sense of humor that interested Gerard most. "Like the part where I kiss the hand of Princess Ardala," he says. "She denies knowing me, and I say, 'I think you're mistaken, Princess. I never forget a knuckle'."

Erin Gray winces. "And I'm standing there looking on and groaning at the corniness of his retort. It's wonderful." Gray is yet another convert to the *Buck* school of thought. She also turned down her role in the production until she read the script. "I loved it," she smiles. "Buck is playful, childlike. Gradually he brings this quality out in Wilma. I'm very formalized at first, as I've had to be . . . as our whole society has had to be in order to survive. Then Buck comes along — down-to-Earth, with real feelings, feelings I've had to cover up all my life — and finally I . . . well, I come out and tell him I want to play too."

The script that has entranced the two young actors is a mesmerizing update of the tale first recounted on the screen in the 1939 serial that starred Buster Crabbe. Yet 1978's Buck is not a post World War I dirigible pilot but an astronaut. Blasting off on a NASA mission in the late 1980s, he is struck, while in orbit, by wandering cometary debris which cause him to be flash-frozen. Thanks to inert gasses in the comet-thing, he falls into a state of suspended animation. His craft is slammed out of Earth orbit and sent spinning around the Sun (all this before the opening credits too).

Five hundred years later, a mammoth Draconian starship, arriving ostensibly on a peace mission to Earth, intercepts Buck's ancient capsule. They find the hapless pilot and revive him, assuming that he is a spy from Earth sent to find out the Draconian's real reason for their Earth visit. The aliens assume Buck's tale of time travel to be a not-so-clever ruse. The Draconians allow Buck to escape. Attempting to contact mission control in Houston, Buck contacts the futuristic Earth forces instead. They lead him down for a safe landing and arrest him as a

Buck's sense of humor interested Gerard most. "I kiss the hand of Princess Ardala. She denies knowing me and I say, 'I never forget a knuckle.'"

PHOTOS: © 1978 NBC-TV

Above: Gil Gerard as the intrepid space traveler, Buck Rogers. Before entering the realm of video science fiction, Gil was a daytime-TV star. Right: Erin Gray as Col. Wilma Deering, the apple of Buck's eyes.

Above: on location at the Hotel Bonaventuré, recently recovered Buck (note the NASA jumpsuit) is accompanied by Wilma on his way to a lounge. He has just been interrogated by the Earth Council who are suspicious of Buck.

Draconian spy. Buck, meanwhile, has learned from Princess Ardala, leader of the Draconian party, that their mission is of the "Trojan Horse" variety. They come to conquer. Rogers attempts to warn his futuristic Earth ancestors of the plan and is greeted with total disbelief.

Ultimately, Buck has to ward off an intergalactic assault single-handedly in a thrilling climax aboard the alien mothership.

At present, *Buck Rogers* is being filmed at Universal, with its sets spread over five of the largest sound stages at the studio. Extra exteriors are being shot at MGM. Gerard and Gray are clearly enjoying their science-fiction outing and there is talk at NBC that the mini-series (currently taking the form of three, two-hour films with the first episode being released theatrically outside the U.S.) could spin off into a weekly excursion into space-age adventure. Gerard has been totally surprised by the ingenuity used by the show's creative teams during filming. For instance, one entire sequence that takes place 500 years in the future was actually filmed in the lobby of the Los Angeles' Bonaventure Hotel — a sleek setting where the "Atlanteum" scenes for *Fantastic Journey* were filmed.

Gerard is aware that *Buck Rogers* may be the turning point in his career and is simply delighted by the fact. "I have enjoyed science fiction for as long as I can remember. I liked *Flash Gordon* and *Buck Rogers* in the comics."

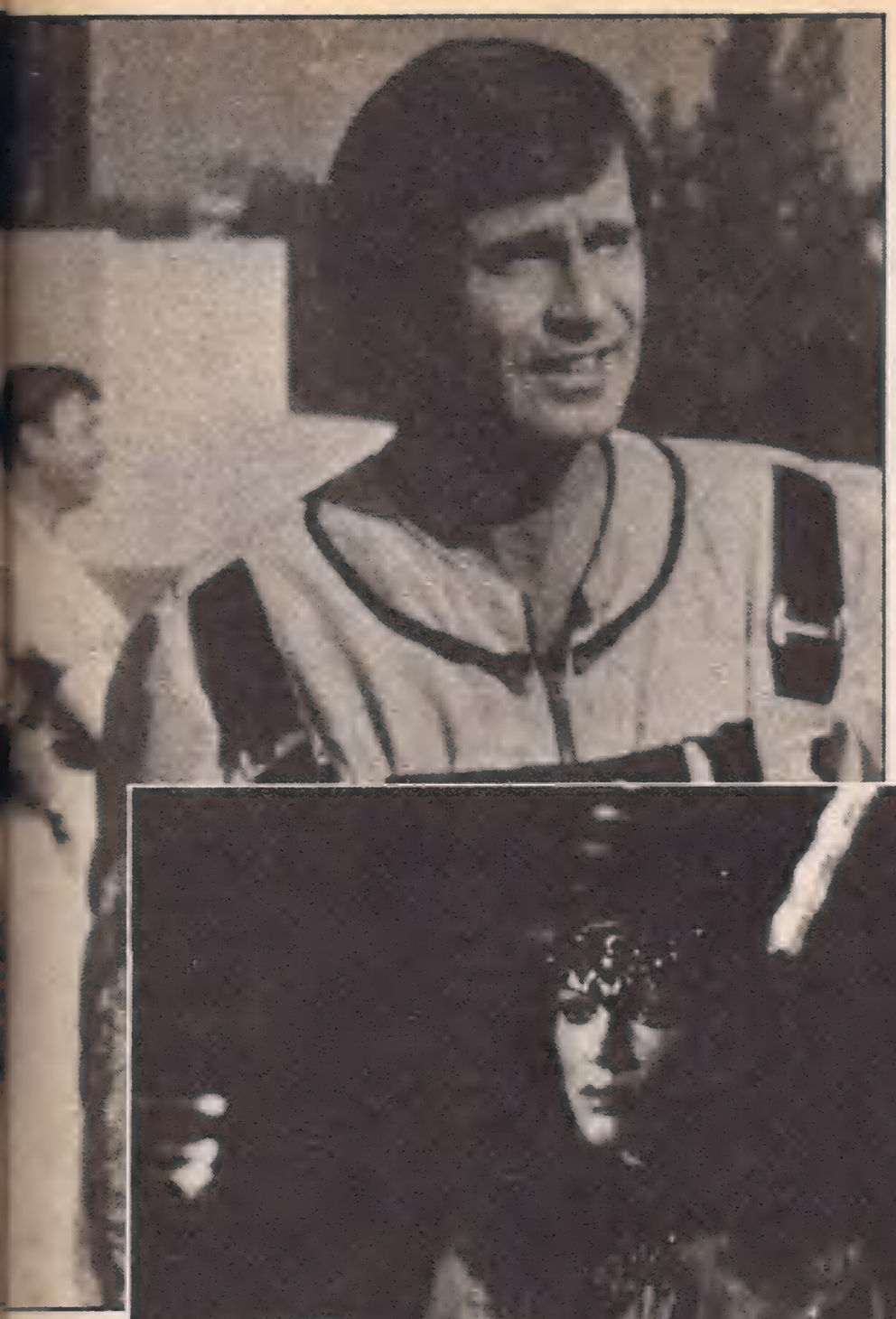
For Gerard, his starring role in *Buck* is the culmination of an acting career that began when he was in college in hometown Little Rock, Arkansas. "I majored in mathematics," he moans, "minored in chemistry and biology and graduated neurotic." Upon graduation, he became an industrial chemist, but found his attention wandering. "One thing I had enjoyed in school was acting. I loved everyting — painting the scenery, sweeping the stage floor, doing bit parts. And I just couldn't see myself at the age of 90 looking back on the life I was leading and saying, 'Isn't it great that I made money and played golf?'"

Gerard spurned his laboratory and moved to New York where, after a stint as a cab driver, he landed the Dr. Alan Stewart role on the soap opera *The Doctors*, a role which lasted two and a half years. An avalanche of video commercials plus TV and movie work followed. And now — *Buck Rogers*. Surrounded by spacey sets, Gerard talks about science fiction, a subject upon which he has definite opinions.

"I loved *Dune*, but I didn't care much for the sequel, *Dune Messiah*. What I loved about *Dune* was the whole thing of the guy *learning* — the desert culture, the sandworms. Learning to ride a sandworm was . . . wow! Then toward the end, in *Dune Messiah*, they went through all this religious thing, trying to parallel him to Christ or something."

That statement triggers a reaction in Erin. "Did you hear them mention the word 'spice' at one point in *Star Wars?*" (Spice being one of the key concepts in *Dune*.)

"Yeah," Gerard adds. "Remember the skeleton of the sandworm on top of the dune? (On Tatooine.) All that desert stuff was taken right out of *Dune*. That's what gets me. After lifting all of that, *Star Wars* now has the b . . ."



Left: hapless Buck (Gil Gerard) is in the hands of the glamorous but decidedly evil Princess Ardala (Pamela Hensley) and the quintessentially mean "Killer" Kane (Henry Silva). Above: relaxing in her sleeping chamber, Princess Ardala strikes a pensive-pose. In this television update, the Princess lapses into a love-hate relationship with Buck. He's handsome. She's beautiful. He represents truth and justice.

"Audacity," Erin injects.

"Thanks," Gerard grins. "You know all the long words . . . The *audacity* to sue *Galatica* for stealing *Star Wars*. Fox acts like it did the ultimate science-fiction film and no one has the right to do another one. $300 million isn't enough."

Erin attempts to change the subject. "Have you seen *Capricorn One*?"

"I don't like the idea behind it," Gerard answers. "That cynical view of the world has gone too far." He believes that there's no excuse for a movie to be anything less than entertaining or inspiring. "Movies keep going into the seamy side of life in such detail. If I wanted to study that, I'd go out and become a psychiatrist or work in an insane asylum. We have gotten so much into realism today that nothing ends with an uplifting note. I'm not necessarily looking for a happy ending. In the movies of the 40s and the 50s . . . yeah, the cops were crooked, the politicians were beating hell out of us. But along comes Joe Hero and fights against it. Maybe he loses, but you always knew that he, or someone like him, would keep on trying.

"Today, so many movies say, 'You can't do anything about it anyway, so to hell with it. Go out there and break your butt against the wall, and you'll only fall into pieces at the bottom of the wall, broken."

Gerard believes that the high-spirited films such as *Heaven Can Wait, Close Encounters of the Third Kind* and, yes, *Buck Rogers* can reverse the trend. "In *Buck Rogers,* we have people's imaginations telling us what the world will be like 500 years in the future. It's a realistic idea, Glen Larson's idea, about the hopes of the world. That's incredible!"

"But aren't you saying, then," says Erin, playing the devil's advocate, "that a holocaust is inevitable. Remember, Buck comes back to Earth after the world has been destroyed by war."

"It *could* happen," Gerard admits. "But instead of saying that's the end of everything, Buck comes back to a planet where there are still people, people who still have *hope*. People who say, 'Yes, we have made tragic mistakes, but now we want to see a new world built on good faith.' That's part of the problem with them. Buck comes in and sees that these good people are about to get the shaft because of their excessive good faith. They're so trusting that they want to take the Draconians' word for things. But the Draconians don't have good faith; they don't play by the same rules."

As the cameras roll and Gil Gerard and Erin Gray battle valiantly against the invading Draconian hordes, it is clear that, both visually and philosophically, *Buck Rogers* indeed flies again. ★

FLASH: Glen Larson, producer of *Buck Rogers,* has announced that *Buck* will NOT appear on NBC-TV as originally planned. Larson, speaking just as STARLOG goes to press, stated that the movie will be released theatrically around April throughout the nation. Parts two and three of the mini-series have been shelved indefinitely. The show will be pitched to TV again after the telefilm's theatrical run.

INTERPLANETARY EXCURSIONS, INC.

Port of Call

Olympus Mons

By JONATHAN EBERHART

First appeared the Dark Ring.

Eerie, a near-perfect circle some 80 kilometers across, it seemed on the viewscreens of the distant watchers simply to solidify into being, as though from nowhere, floating disembodied atop the maddening fluff of the mother of all dust storms. Beneath the storm, hidden more completely than by any night from the watchers and the electronic eye they had sent so far to see it, lay the planet Mars. It was November of 1971, and there was only the ring.

Presently, the ring became a spot. As the dust began to settle, the Mariner 9 spacecraft, circling the planet, began to reveal the spot's details to astounded watchers on far-away Earth. For the spot was a caldera—the summit depression of a volcano—yet the volcano alone, its supporting peak still masked by the storm, could have contained almost any of Earth's largest cities. The caldera of Hawaii's spectacular Mauna Kea would fit hundreds of times over into the mighty pit—a mere impudent smudgepot by comparison. What in two worlds would the at-last departing dust reveal?

Its name is Olympus Mons. Mount Olympus indeed!

It towers three times the height of Everest. Its base spans some 550 km. If somehow transported to Earth, its flanks would touch all four sides of the state of New Mexico. The spilled lava of its ancient eruptions is smeared out across the adjacent plains for as much as another 150 km. Strange pits, grooves and ridges—some of them still a bafflement to scientists trained on Earth's puny peaks—bedeck its far-flung slopes.

Even the ground whereon it stands strains the Earthbound mind. Olympus Mons is perched atop the vast uplift known as the Tharsis bulge, a rise, born of inconceivable internal pressures, that covers fully a sixth of the Martian surface. Some researchers have calculated that the forming of the bulge may have redistributed so much of the planet's mass that it actually changed the tilt—possibly by as much as seven degrees—at which the ruddy world turns on its axis. Nor is the great volcano alone atop the rocky dome: Ascraeus, Pavonis and Arisa Mons form a volcanic line across the bulge, deferring only to the one great peak while still dwarfing their diminutive terrestrial counterparts. So imposing is their 1,800-km row that geologists have wondered if they echo conditions that led to Earth's African rift zone—precursors, in other words, to a great crack that somehow did not (might yet?) happen. And all this immensity exists on a world that is scarcely half the diameter and a tenth the mass of Earth.

Of course, you wouldn't attempt to see all of, say, Asia in a single visit, and I.E.I. recommends the same restraint for Tharsis. Concentrate instead on Olympus Mons—a single volcano that is, after all, nearly as big as France.

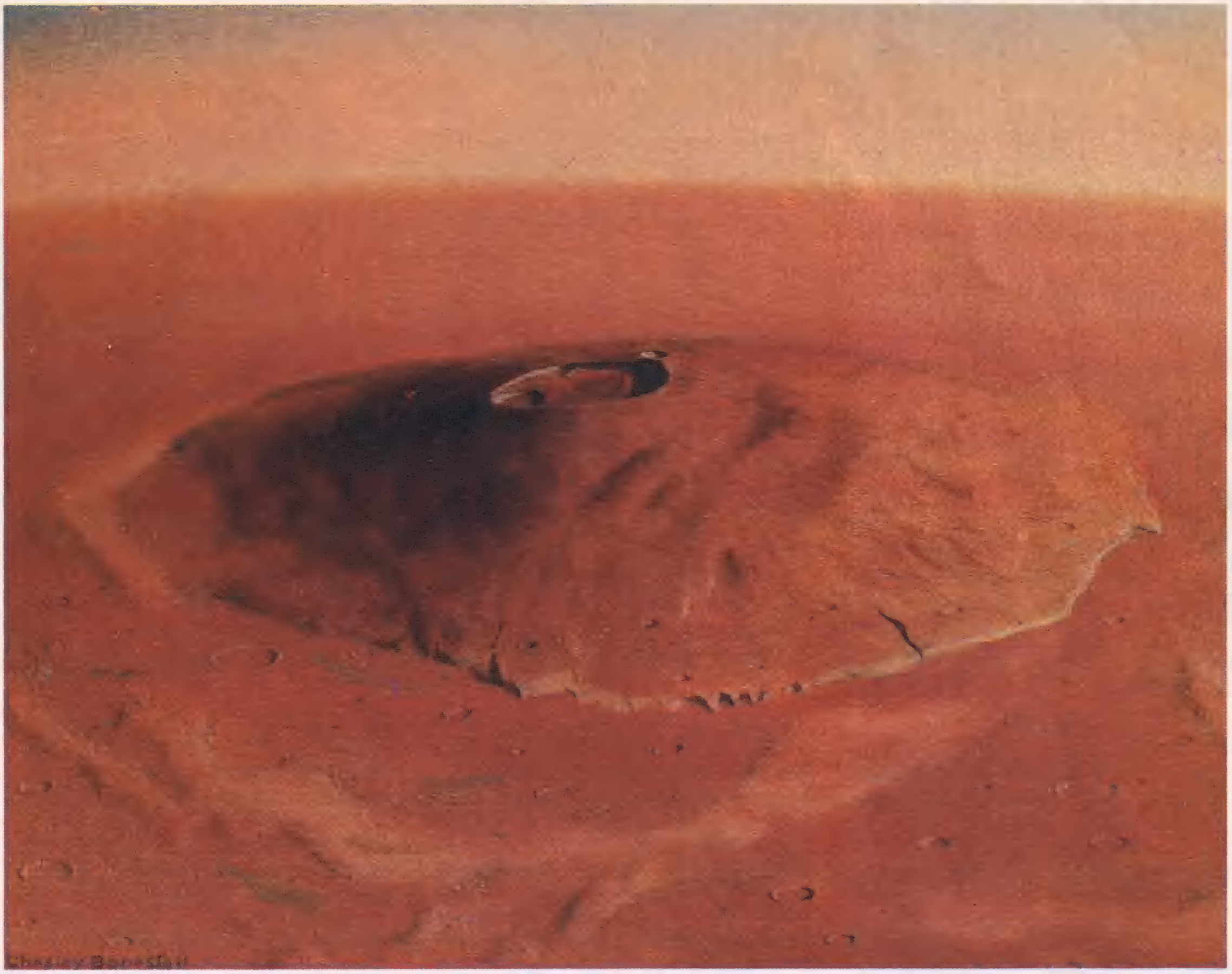
Starting at the base, you'll have to pick your spot, even though the mean slope from plain to peak only rises about one meter to 10. The ideal vehicle,in fact, ought to have some vertical-lift capability, since much of the skirt's circumference ends abruptly in a sheer cliff as much as six km high. Another way to begin the ascent is simply to cruise around the base for 50 or 100 km, until you come to one of the huge landslides or lava flows that have broken down the escarpment, offering a slightly less tortuous way up the flanks that recede into the pale salmon sky.

Once up on the slopes, look back and down at the Tharsis plain, overlain here and there with city-sized splashes of hardened lava. On the scale of Olympus Mons, little flow-streaks and channels might remind you of a lasered-off version of the Dakota badlands—but magnified a hundred times. As you ascend, you'll encounter such features close-up, along with vast, hollow "lava tubes," formed when the exposed top of some ancient, molten flow cooled in the frigid atmosphere, leaving the inner portion to descend from beneath it. (If you're making the ascent by flier, I.E.I. suggests keeping your hands off the TFR. Terrain-Following Radar in a tight control system at low altitude might get you feeling a little queasy as it tracks the craggy terrain, even if you're already used to life at about 0.4 g's.) It may look smooth from orbit, but it's not. You'll see numerous impact craters, large and small (the biggest is about 14 km across, on the eastern slope, although if you're high enough to see the whole volcano it will look about like a slightly aggravated pinprick), most of them caused by meteorites, a few perhaps hammered out by material vomited forth during an eruption. Then there are the domes, probably caused when the lava reaching the bottom of a tube burst out through the tube's top, spilling over the still-closed end. And of course, the strangely cut rocks that have been eroded into phantasmagorical shapes by the cutting, dust-laden Martian winds.

Farther up, the slopes begin to show terracing—vast, concentric plateaus whose edges are often at least 15 km apart, sometimes as much as 50—on such a scale that you may not even be able to see them from anywhere close to ground level. Their origin is unknown. Each shows many individual lava flows, so they're not simply successive layers, like a stack of pancakes. They may be related to some kind of strange, sub-surface fracturing or faulting, but as one geologist from the Viking project says, "We have no Earthly analogy." For now, they must remain one of the volcano's Brobdingnagian mysteries . . . on the way to the summit.

There's one oft-fictionalized spectacular you'll have to do without. Don't expect the mountain to be hollow. Even a blow-its-top volcano like Earth's Krakatoa would be filled with the hardened magma that had thrust up its peak in the first place. Olympus Mons is almost surely what's known as a basaltic shield, built up by the lava itself as it boiled out of the ground, leaving layer upon layer and then adding more as later eruptions emerged from vents at various levels along the growing flanks. But approach the caldera (either on foot or in your flier)—and take a look.

The sheer drop—in places nearly three km—may be less than you expected to the caldera floor, but you'll feel its ef-



ART COURTESY CHESLEY BONESTELL

Chesley Bonestell's painting of Olympus Mons, the massive Martian volcano which is three times the height of Mount Everest. If transported to Earth, the base of Olympus Mons would touch all four sides of the state of New Mexico and spill over.

fect. Particularly when you remember that the grooved, cracked, multi-layered floor spreading out before you for some 80 km was once a seething, roaring pit of fire and brimstone, a steaming hell of liquid rock, gases and raging torrents of light and sound. The hardened surfaces of some half a dozen separate episodes can readily be seen—the remains of what once were literally lakes of lava, ranging up to 25 km in diameter. Patterns of flow and faulting evoke images of each eruption rending and thrashing the crusts of those that came before.

When did Olympus Mons last erupt, spilling out onto the plain like the overflow from some fantastic witches' cauldron? Frustrated geologists say that the only way to tell is to bring back a sample, an idea which NASA is studying but which may be a decade or more in the future. For the present, they are stuck primarily with the uncertain technique of "crater counting," which relies on the relative numbers of meteorite craters as an indicator of how long each section of surface has been exposed. This seems to work at arranging portions of the surface in sequence. But figuring out actual ages depends upon knowing whether the numbers of meteorites hitting the planets in recent epochs is what it was billions of years ago. Several Viking geologists, however, have said that the latest flows of Olympus Mons may have hissed and rumbled out onto the Martian surface as recently as 100 million years ago, within the last two or three percent of the planet's lifetime.

Olympus Mons. There is nothing else like it in the Solar System—or is there? Stay tuned. ★

The wonders of "real" space are at least as remarkable as any environments dreamed up for novels, movies or television; hence this column —a regular travel guide for the spacefarer. Jonathan Eberhart is Space Sciences editor for Science News.

STARLOG INTERVIEW

Galactica's female star finds her first regular TV role a challenge in more ways than one. In deep space, if the Cylons don't get you . . . the stereotypes will!

MAREN JENSEN

Adama's Daughter Grows Up

By ED NAHA

In days gone by, women in science-fiction films were usually portrayed as a valiant but vulnerable lot — the daughters of brilliant scientists (or friendly alien rulers) who registered fear with marked regularity and wound up being rescued by the spacefaring hero during the film's final ten minutes. The women carried spears, toted ray guns, stifled steno pads and pushed buttons while the men subdued alien terrors galore. Time and time again, screenwriters made it clear: space is no place for a woman!

If *Battlestar Galactica*'s Maren (Athena) Jensen has her way, that sort of thinking will be considered passe by this TV season's end. In her eyes, TV science fiction doesn't have to rely on cliches to hold the viewers' attention. "*Galactica* has infinite possibilities. In fact, my character may be abnormal in the sense that she may be more independent than most of the women in classic space adventures."

Lounging in her West Coast home, the outspoken young actress reflects on her highly touted involvement with screen SF. "I think it would be kind of nice to be considered a science-fiction heroine," she muses. "But I just can't relate to all that yet because everything is so new to me. I just go in, do my job and go home."

Jensen breaks into a slight smile. Her current "job" is the envy of countless science-fiction fanatics and fellow actors alike. As Athena, the female lead in ABC's multi-million dollar *Battlestar Galactica,* she holds *the* plum women's role in this *Quo Vadis* of video science fiction. A role that, one year ago, then fashion model Maren Jensen never dreamed of.

"I got the part by showing up at the casting director's office," she recalls. "I was sent by my agent and I read and screen tested in November and again in February. I got the part. My first professional experience came right after my first screen test for the role. Glen Larson also produces *The Hardy Boys* and wanted me to get some on-the-air experience. So, right before I started shooting *Galactica,* I did a role on *The Hardy Boys.*" Her performance in the hour-long mystery assured her a berth on the *Galactica.*

Following her screen debut, Jensen plunged headfirst into the rigors of *Galactica*. Surrounded by Cylons, daggits, laser pistols and insect-men, the neophyte actress found herself surprisingly unperturbed by the show's ambience, "I really didn't think of *Galactica* as being that off-the-wall. It didn't seem all that out of the ordinary. No more so than acting in a sitcom where some of the situations are really unrealistic. I think we're much more believeable than that."

Working twelve hours a day, Jensen also manages to ignore the show's more overwhelming space element. "When we started the show," she says, "I really didn't come into contact with any of the special effects. What I see when I work is a big sound stage with some sets constructed in the middle. They're very realistic; the bridge is certainly phenomenal. But the scope of the show really didn't hit me until I saw the first bit of film with the special effects."

As the opulence of *Galactica*'s visual clout dawned on the entire cast and they struggled to develop their different characters, the show's financial import began to hit the heads of both Universal Studios and ABC-TV. Clearly, a lot was riding on the success of the good ship *Galactica*. So, in a flurry of activity that would have amazed even the most seasoned of actors, the studio heads began tinkering with the original concept of the series. Scripts were reworked. Characters' roles expanded and diminished. Even the finale of the first three-hour episode was scratched. It was, in effect, the most hectic of times for all concerned.

Hard as it was for a new face on the set,

Jensen managed to weather the whirlwind and now reflects upon those initial weeks with a dose of earthbound philosophy. "A lot of good scenes in terms of character development were trimmed," she admits. "But I think that's the actor's classic complaint. There's nothing at all you can do about that. All you can do is learn to work within the framework of knowing that much of what you do may be cut. You have to remember that we are shooting for a TV audience. There are a lot of rules and regulations. We may do a scene one way and then have to go back and reshoot it because it's just too racy.

"In the beginning, that happened a lot. Mostly it concerned Starbuck's stuff. He's the great womanizer and he was saying a lot of things that, frankly, could have been taken two ways. It was all very funny and would have worked if it was played to an adult audience. But I think the network took a little bit of offense because *Galactica* is now being slated as a family show. So a lot of funny lines had to be cut, as well as some scenes.

"For instance, in the first episode, where I steam Starbuck and Cassiopia while they're kissing away in the launching area. Well, originally, they were writhing away on the floor and all you saw was Starbuck's bare back. They really toned that bit down."

Some of the more spontaneous changes in the show's plotlines, however, came as a result of some on-the-set fluffs; goofs that served to lighten the atmosphere on the lot and strengthen the cast's sense of intergalactic comaraderie. "In terms of outtakes, most of our cast is pretty funny," Jensen laughs. "Once Dirk (Starbuck) Benedict and Richard (Apollo) Hatch were doing this really heavy scene and they were both getting into it. At the very end, Apollo got excited and said to Starbuck, 'Awwww, c'mon *Dirk*!' The whole place cracked up. On another show, a lineup of those Cylons, the basketball players in the shiny suits, was leaving a scene and the first one happened to trip. Like tin soldiers, they all toppled in a row."

But the champion scene stealer, according to Jensen, is the show's resident droid daggit, Muffit. "Our daggit is the cutest little chimp named Evie. And since Evie is a real monkey dressed up in a suit, she is prone to talk monkey talk. Ocasionally, we'll be in the middle of a serious scene and all of a sudden you'll hear all these jungle noises coming out of this suit. It never fails to break us up."

With ten hours of filming complete, *Galactica* has proven to be a visual delight and a ratings winner. Yet the actress feels

PHOTOS © 1978 NBC-TV

Top of page: says Jensen, "It was great to meet Lorne Greene—the ultimate father figure. I loved him on *Bonanza*." Above: Jensen relaxes off camera. "I just go in and do my job and go home," she comments.

Below: Jensen in a very un-*Galactica* pose. Left and on opposite page: Athena. Says Jensen of her role: "The character isn't all left up to me. As with any new series, they come in with certain ideas and they see how the performer does and what traits they like about them. They then stress those facets of their personality." At present, the actress feels that Athena is still developing.

PHOTOS © 1978 NBC-TV

that, in terms of priorities, it's time for the production to shift gears and get into the human element a bit more. "The show is still establishing itself," she stresses. "But I think that the series is going to have to appeal to viewers because of both its special effects *and* its characterizations. I know right now that it's the special effects that dominate it and people are watching primarily for that great look. Eventually, I feel that the accent will have to be put on human relationships . . . and viewers will start identifying with the regular characters. I know that the show couldn't hold my attention after a certain amount of time if I didn't identify with any of the characters and all I could do was watch a planet being blown up."

As an energetic, aspiring performer on a one-of-a-kind show, Jensen finds the future development of *Galactica*'s characters an engrossing topic. "There's a lot of potential there," she beams. "I think Starbuck's character, for the bum that he is, is very interesting. There usually aren't good guys on TV that are such philanderers. I kind of like that, as well as his being so serious and just a tad on the pompous side. And what makes Athena so interesting for me is that she does have a few faults. She is, at times, daddy's little girl and yet she chases around after this guy who really is a bum. There are interesting areas that could be explored in that."

Jensen is most concerned about her portrayal of Athena. The only daughter of Commander Adama (Lorne Greene), Athena has her work cut out for her, stressing her feminine persona aboard a starshipful of blatantly macho types. Although Athena is outnumbered by her male peer group, she has enough personality traits to give actress Jensen a firm foundation upon which to build a solid characterization. "Athena is about my age and very much like me in certain ways," Jensen says. "She's smart, courageous, emotional, sensitive but still young. Athena *today* isn't that dissimilar to the way I first thought about her months ago. I do think that she's a little more sassy now. I first thought of her as being a bit *straight*, but as the show got going and she interacted with some of the other characters, she got spunkier. She's more willing to take chances now. And if someone does something nasty to her, she's willing to pay them back."

The actress realizes that science fiction has long been considered a man's domain and that, in TV and movies at any rate, most women have been viewed as nothing more than an extension of the male space hero. Jensen is determiend to place Athena above all that but finds that she has her hands full. She must strike a balance be-

tween starstruck kid and fighter pilot.

"My character's development varies from show to show since there is such a large regular cast," she explains. "And there might be a little bit of sexism at work as well. The guys are really the featured players on the show. Athena is very prominent in some episodes and, in others, not there at all. For instance, in the Britt Ekland story, they have her on for the entire episode. So the focus is, 'Wow, here's a *known* lady. Let's spotlight her.'

"There's some macho stuff going on. It doesn't disturb me most of the time, but occasionally . . ." Blue-eyed Jensen knits her brows into an almost feline squint. "I don't think of my role as being especially subservient, but I do think there are overtones of that. I'm continually chasing Starbuck and he's always womanizing. For example, he ran around with Britt Ekland the entire time she was on the show and, since she played a clone, there were plenty of her to run around with."

Mentally surveying the *Galactica*'s domain, she continues. "That aspect of my role disturbs me. Starbuck's is the classic male role. And I'm always over there mooning and pining for him. Some of the aspects of Athena's character are fine. I've been daddy's little girl a lot but that doesn't bother me too much because Athena *is* a young girl. She's proficient in a lot of things, but maybe emotionally she's not all grown up."

It's Athena's current status as Starbuck's unrequited paramount that irks Jensen most. "I don't think it's the ideal match right now. I think it could be someday because he is a bright and courageous character. I just think he should be developed. Obviously, the show would be less interesting if we were lovey-dovey.

"There are some loose ends that do disturb me. I don't think they came in with my character as strongly defined as were some of the others. I don't feel that Athena's on completely equal footing with Starbuck and Apollo at this point. I'd like to say that Athena will develop to the point where things are completely equal, but that's dependent on the writers and the producer. Although I'd personally like to see it go that way, I give it my best effort to not subordinate myself and to not put myself in a sexist position."

Some of the more sexist positions Jensen has found herself in have wound up on the cutting-room floor. "In the second episode, the one with all the women pilots, the televised show was greatly toned down. The way it was originally shot, there was a lot more footage of all of us in those 'g-suits,' those little underwear outfits. And, of course, they cast women who were very, very beautiful. I guess you could say that's a little sexist. But I think that *Galactica* has come a long way in terms of science fiction. There are things about it that aren't at all sexist as they have been in the past on other shows." She pauses for a moment. "Hmmm, you know, I've never mentioned any of this before."

Jensen briefly considers what changes she would like to bring to Athena's future lifestyle aboard the *Battlestar Galactica*. "I would like to see her fitting into the framework of the show as an independent woman with a lot of brains, which I think she already has. I don't mind showing people's weaknesses, either. I think it's important to show weakness so that people can identify with the character. They look at Athena and say, 'OK, she's stuck on this guy. I can relate to that. I've been in that situation, too. A guy has stepped all over me and I'm still madly in love with him.' That part of Athena doesn't bother me, but I'd like to show a little more strength in that relationship. At present, she is more subordinate than not.

"In the past few years there have been so many good women's parts in films and on TV. There have been some real strides made. My role is not a groundbreaker in that sense, but I like to think I'm bringing certain degrees of sensitivity to the part that makes Athena unstereotyped." ★

STATE OF THE ART

A Parsec in a Pear Tree —or— What Makes Kessel Run?

In this issue, I had planned to write about *Capricorn One* and *Heaven Can Wait* — that's discuss, not criticize — but we received so much mail on the column in issue #16 about the implications in *Star Wars* that it seemed a more immediate concern to do a follow-up on that subject first.

If you'll remember, I said that I liked *Star Wars* because it was *fun*, but that there were a few details in it that I had questions about and I offered some speculations as to the possible answers. Nowhere did I suggest that my answers were the official ones or even the only possible ones; they were just some possibilities that had occurred to me and I thought it might be fun to share them, a point which most readers understood.

(A couple of people who misunderstood seemed to think that I was pointing out flaws in *Star Wars* and trying to tear the picture apart. Their letters were very hostile. I suppose that's indicative of the great depth of feeling that fans have for the stories they like, but it also caused me to wonder if it is possible for a person to be seduced by the dark side of The Force and not know it? Let's get something understood, gang — I love science fiction too, I am a big crazy fan just like most of you are — and that's why I write these columns, to share the fun of SF with fellow "crazies." Part of the fun of science fiction is thinking about the many implications that a single unusual fact suggests. Discussing alternate ways a picture might have been made or a book might have been written doesn't mean that you didn't like the original or even that there was anything necessarily wrong with it — it's just a discussion of possibilities for the fun of considering the variety of diverse alternatives. We in the trade have a technical term for people who specialize in extrapolating alternatives — we call them *writers*. Or sometimes *special dreamers*.)

The one point which inspired the most response was, of course, the question about Han Solo's notorious boast that the *Millennium Falcon* "made the Kessel run in less than twelve parsecs." A parsec, as we all know, is not a measure of time, but of distance; Solo's remark appears on the surface to be hopelessly ignorant — like boasting of being able to run a four-minute mile in less than two kilometers. *But* — on the other hand — *maybe* there's a reason for Han Solo to make such a statement — maybe it *wasn't* a mistake — and we asked you what your thoughts were on the matter.

And you responded. Goodness! Did you respond! Letters, post cards, a couple of telephone calls and one simply *incredible* 120-page fanzine called *Skywalker* (thank you, Bev Clark and Pam Kowalski!) — a labor of love that calls to mind the best of the early *Star Trek*-zines, like the legendary *Grup* (Hi, Steve!), *Spockanalia* (Hi, Debra!) or *T-Negative* (which is still being published, by the way. Hi, Ruth!) .


PHOTO: ©1978 20TH CENTURY-FOX

Solo makes his famous Kessel Run boast.

Quite a few of you thought that Solo's boast indicated that hyperspace travel is measured in realized distances rather than time. Several even extrapolated equations and included diagrams. Some correspondents suggested that traveling through hyperspace is like steering a Datsun through a set of plastic pylons — at those speeds, you have to swerve to avoid all the stars and planets in your way, and at those speeds, that makes your journey longer. Han Solo, according to these theorists, merely found a way to shortcut straight past some the "pylons," thus cutting the distance he has to travel down to twelve parsecs. We gave this answer an E for effort, but my friendly neighborhood astrophysicist says that even at "point five past light-speed" (whatever that means) there just isn't enough matter in the vastness of instellar space to make a difference to a starship. The planets and stars just aren't packed that closely together. As Solomon Short says, "There is nothing for light-years in any direction, but *light-years*."

But it's a difficult thing for the human mind to attempt to grasp the emptiness of the Universe. Try this: think of a dragonfly that has to go from Los Angeles to New York. Let's give him the ability to travel at Mach 5, so he can do it in less than an hour; but he has to avoid a low-flying golf ball in Peking, another one in Warsaw and a third one in Sydney, Australia. Now, remove the planet and just leave the golf balls and the Mach V dragonfly. That's the scale of distance and position relationships we're talking about. No "swerves" are necessary at all. You just look out the window and point yourself at the place where your destination is going to be when you get there. That's the way space travel works — the math may be a little fancier for NASA perhaps, but the principle is the same.

Moving right along . . . a couple of other fans suggested that maybe 'the meaning of the word parsec has changed in the future. (Except that *Star Wars* happened "a long time ago in a galaxy far, far away.") But redefining the word is cheating on the original question. The audience knows what a *parsec* is — most of them — otherwise they wouldn't be groaning. Diane Hardison of Houston, Texas, wrote in to say, "Those who were fortunate enough to find the original version will recall that it was written as '*para*-secs,' apparently some sort of colloquialism, and subsequently changed, probably by the printer or typist. Blame them, not Lucas." But Lucas was director. He was there when they shot the scene, wasn't he? If George Lucas didn't intend *parsec*, then why did he let Harrison Ford say *parsec* . . . ?

We gave high marks on the question to William Swallow of Central City, Pa.; John J. Hagerty Jr. of Pleasanton, Calif.; David Carleton of Winter Haven, Fla.; and Allen L. Parker of Brooklyn, N.Y.; all of whom suggested that because three-dimensional space as we know it is curved, travel through hyperspace must involve a different set of geometric conditions. Ships traveling through hyperspace are traveling through a narrower curve than they would through normal space; hence Solo's remark that he "made the Kessel run in less than twelve parsecs." He was bragging that he had found a shallower (and perhaps much more dangerous) arc through hyperspace. A nice answer — but a little too compli-

A Column by David Gerrold

cated. A movie shouldn't have to be annotated with explanations of the hardware. In a novel, though, where you have the time to explain these things, it would be a perfectly rational answer.

And two of the very best answers came from Jamie Hanrahan of Covina, Calif. and Leonard H. Anderson of Sun Valley, Calif. Hanrahan suggests that, "Saying that a ship can make a certain run in *n* parsecs is a slang expression — much as we say 'that town is 3 tanks of gas away.' " Along the same lines, Anderson says, "Perchance it is a form of 'shorthand' speech? Solo might have meant '12 parsecs (per unit of time)' and omitted the parenthesis. For example, 'But officer, I was only doing thirty-five!' Thirty-five what? MPH of course, a complete form of 'shorthand' speech. A Gemini astronaut in a docking maneuver might report, 'We have a forty delta-vee.' Forty what? Feet per second differential velocity. Both ends of the communication link know perfectly well what he is saying."

By that explanation, maybe Han Solo really did make the Kessel run in less than twelve parsecs. But twelve parsecs per *what?* Per hour? Per jump? Per realized distance though normal space? Or maybe it's not even *per*, but some other kind of relationship. Who knows? Right now, hyperspace is only a theory. We might not even have the vocabulary to discuss the concepts. (Could you explain how a pocket calculator works to someone who's never heard of electricity?)

Another whole school of thought is that Han Solo made that incorrect statement deliberately. In a recent issue of his excellent (and highly recommended fanzine, *Thrust,* Doug Fratz suggested that Solo was testing Luke and Obi-wan — who look like hicks to him — to see if they will catch this deliberate error. Of course, Obi-Wan is not fooled but, rather is unimpressed with Han Solo's style. He has more serious business to transact. (J. Owen Hanner of Island Lake, Ill., also pointed this out.)

Several other people echoed this thought, and we received letters from Scott Redd of Louisville, Ky.; Ted Harris of New Carrollton, Md.; Donna Tenney of Paso Robles, Calif.; Jeff Damron of Weeksbury, Ky.; Brian Clayton of Freson, Calif.; Bruce Nugent of Manchester, Conn.; and Carol Springs of Monroe, N.C., telling us to look on the "Letters" page of Marvel Comics' *Star Wars* #6, where editor Roy Thomas says, " . . . we asked George about it, and he says he wrote that line for the movie on purpose, partly as an in-joke and partly to show that Han Solo was something of a bull artist who didn't always know precisely what he was talking about."

An interstellar pilot who's confused about what a parsec is?!! Would you get into a starship with a man like that? I wouldn't, and I don't think Luke Skywalker or Obi-Wan Kenobi would either.

Lisa M.A. Winters of Miami, Fla., says that Gary Kurtz, the producer, has said that Han Solo made the "Kessel run" remark to test Obi-Wan and Luke to see how much they knew in order to set his price accordingly.

Lisa Nagai of Rolling Hills Estates, Calif., says that on the *Hour 25* radio program in Los Angeles, Charlie Lippincott, advertising/publicity supervisor for *Star Wars*, said that George Lucas meant the line as a joke. He wanted to show that Han Solo, in his cocky manner, has used the wrong terms.

But if it's a joke — why does it cause groans instead of laughs? George Lucas is too good a filmmaker to have made such a misjudgment of audience reaction. People groan because the line *feels* like a mistake.

All those various "explanations" just aren't *convincing*. But then, I am a natural-born skeptic and when there are still a couple of little points that still nag at my mind, I remain unsatisfied with the easy answers.

Nowhere have I seen a direct quote by George Lucas himself that that *is* what he intended. Gary Kurtz, the producer, may have said that George Lucas intended it; Roy Thomas, editor at Marvel Comics, may have said that George Lucas intended it; Charlie Lippincott, in charge of publicity, may have said that George Lucas intended it — but *nowhere* have I seen a direct quote from George Lucas himself.

I am skeptical of people who speak *for* other people — it is a skepticism that goes back a long way — I cannot help but feel that perhaps, *just perhaps,* this explanation may be something of a publicity "snow job" — an after-the-fact coverup.

Here at STARLOG, we heard from quite a few of you who feel that the "Kessel Run" line *was* a mistake, and that does seem to be the general consensus of opinion in science-fiction circles too. Even those who have suggested other explanations for the line have admitted that it's more likely that the line *was* an error.

As a matter of personal preference, I've developed quite a fondness for the error theory. Somehow, it makes the whole thing seem just a little more . . . well, *human*.

(C'mon, George, Gary, Charlie — you're among friends. You can admit an error if you really made it. And your fans will love you all the more for being honest with them. It'll prove that even the very best of filmmakers can make mistakes sometimes too. And then we'll all have a good laugh together, OK? STARLOG has more than one million loyal readers who are waiting to hear from you.)

So, there you have it. There is no single answer to the question, and you can make up your own mind as to why you think that line is in *Star Wars*. I suppose that's the stuff out of which fistfights and horse races are made.

There isn't enough space left to discuss the rest of the mail in detail, but just to quickly note the range of your comments, quite a few of you wrote in with your thoughts about some of the other aspects of *Star Wars*: protocol droids, Obi-Wan Kenobi (and whether he was real or not), the Dia Noghu (also spelled Dia Nogu), the lack of visible propulsion systems on the *Death Star*, the fact that Imperial Storm Troopers seem to be such lousy shots — no wonder the Empire is doomed! — and so on. One correspondent even pointed out that *Star Wars* seems to have taken place all in the space of two days of Luke Skywalker's life — can you imagine what one of his *weeks* would be like?

We want to thank all of you who wrote in. We enjoyed receiving your letters and seeing your comments. I especially want to thank all of you who mentioned how much you like this column. (It's always fun to hear, but if you don't tell us, we don't know.)

I leave you with this thought to ponder — and it's another one of those things that only George Lucas knows the answer to — but it's a question that deserves an answer, and we'd like to hear *your* opinions on the matter:

Why didn't the Wookie get a medal too?!!

★

The Body Snatchers Return

Here is yet another SF film featuring lifeforms from space. But you will not cheer for these aliens. They are neither friendly, furry nor harmless . . . and they've been here before.

By RICHARD MEYERS and CHARLES BOGLE

Two decades ago they came from outer space. But unlike the goggle-eyed army of Mars-borne monstrosities audiences had become accustomed to, they came secretly. Insidiously. These were over-sized, intergalactic plant pods — aliens possessed of the ability to transform themselves into pseudo-humans; manlike creatures that took the place of real Earthlings after the originals had been . . . eliminated. In 1956, the world was faced with a chilling *Invasion of the Body Snatchers*. This Christmas, thanks to director Phil Kaufman and producer Robert Solo, history will repeat itself.

United Artists' forthcoming remake of the Allied Artists science-fiction classic is essentially a labor of love. Starring Leonard Nimoy, Brooke Adams and Donald

PHOTOS © UNITED ARTISTS 1978

Top: the stars: Leonard Nimoy, Donald Sutherland and Brooke Adams. Above: Sutherland, Adams, Jeff Goldblum and Veronica Cartwright run from the Invasion. But they must conserve their energy—the alien pods attack their human victims while they sleep. Right: a moment from the movie's chilling prologue: the alien life forms take shape to begin their intergalactic journey.

Sutherland, the new *Body Snatchers* is a tribute to the men behind the cameras: director Kaufman, producer Solo and screenwriter W. D. "Rick" Richter. Against tremendous odds, the trio determined to secure their vision as a classic in its own right — the ultimate SF thriller.

"I respect the original and think of it as one of the best science-fiction films ever made," says Kaufman in his New York production office. The soft-spoken cinema veteran had taken time from his casting chores on his new non-SF picture, *The Wanderers,* for the second of three exclusive interviews (see STARLOG #16 and FUTURE #8). "I respect it because it was a totality," he continues, "but I felt that that kind of terror and fear could be translated into a contemporary urban environment set in the late 1970s. The question that Bob Solo, Rick Richter and I kept asking ourselves was, 'Can we update the theme?'"

Evidently they decided they could. Solo spent three years and over $10,000 of his own money to secure the rights to both the initial film and the original Jack Finney *Invasion* story. He then spent 1976 holed up with writer Richter to shape the new version. All three men saw infinite possibilities inherent in the raw material. The first major change had the alien force descending on a major city rather than a small California town as in the original.

"Then we had to deal with how this takeover was possible in the urban setting," Kaufman remembers. "In a small town it's easy to close off a road and cut the phone wires, but in a big city there're lots of ways out. We had to show the plausibility of the invasion — how did all this grow? We had to work it so that by the time you realize what's going on, there is no exit. It took more than logic. It was a question of creating an emotional feeling of claustrophobia on paper, then on film."

With a cityful of alien pods in mind, producer Solo then began to finalize the film's negotiations and distribution deals. But the resulting nightmare of his work nearly rivals the screenplay's. By the time the script was ready, the studio wasn't. Warner Communications, who had hired Solo and given him the green light, had suffered a staff shake-up in the interim and the new powers-that-be scuttled the project. At that point, the valiant Solo was ready to throw his hands up in exasperation, but Kaufman, sharing the producer's determination, pushed the "pod people" to the blossoming stage. He presented the script to his own agent, Mike Medavoy, who also happened to be United Artists' vice-president in charge of production. Within 36 hours Medavoy committed UA to the picture.

The new *Body Snatchers* follows much of the original film's structure, but all

those involved with the remake agree that the essential details, background and overall texture of the Kaufman version is totally unique. In fact, one of the revised *Invasion*'s biggest boosters is the original film's director, Don Seigel, who not only gave the new script his blessing, but agreed to play a minor role himself.

"In many cases we went back to the original Jack Finney story rather than the other movie," Kaufman reveals. "We haven't added that much to the theme of the original. You pretty much know what effects we'll be dealing with if you saw the earlier version. The question is, 'How have we changed those things people said you could never do better?' We have some surprises, but we feel that if you knew about them they wouldn't be surprises, right?"

Both the director and his producer stress that the new *Body Snatchers* bucks the current multi-million dollar SF glamor films, concentrating instead on character and the tragic consequences of an organic invasion of planet Earth.

"It's almost a tragic love story," Kaufman adds. "The witnessing of the takeover serves as a metaphor for the cold efficiency of everyday modern life. The invasion presents the death of not only love, but of all spontaneous human emotions.

"The world is becoming so bureaucratic that every night it seems that a little of our souls is lost. Now who's to say that in our world it might not be better not to have love or feeling? I'm not making that moral judgment necessarily, but in my movie it's clear that we should have emotions and the loss of them is something to concern ourselves with. I use the film's fear to stimulate people. Keep running, man, don't stop now."

And keep running they'll have to, for when *Invasion of the Body Snatchers* opens next month, it will find itself up against 25-odd colorful Christmas movies, including the ultra-million-dollar productions of *Superman* and *The Wiz*, almost all geared for family entertainment and almost all being hyped to the heavens. Kaufman's film bears the slightly uncomfortable distinction of costing *only* six million dollars and having its most spectacular ingredients shrouded in secrecy.

"It's not a big effects movie in a time of big effects movies," Kaufman admits. "We do have some major effects, but they're being kept under wraps. We're not even sure if the decision to be secretive is the right one — we just made up our minds. We have a small movie here. *Superman* is in the $30 to $50 million region so they must try everything they can to sell it. But we can't afford to give away too much of the plot. It's a shock film. It has impact. It's not based on SFX. They're just a part of the story.

"It's not as if the climax has some incredible effect, like 5000 pods suddenly turning into human beings and chasing people down the street, but we have done something to all the 'moments' of the original. People are becoming creatures in this picture. They look like us in every way but there's something missing. And they'll fool you. They'll act as if they are normal. The pods aren't necessarily out to kill you — they just want to make you like themselves. And that's the 'fun' of this movie . . . and the terror. . . ."

Apparently, United Artists and their exhibitors agree. Earlier this year the studio screened the film for theater owners in San Francisco, Chicago, Atlanta, Dallas and New York. The results were so overwhelming that UA rearranged their schedule so that *Invasion* would be their only Christmas feature. Shortly thereafter the movie was booked into almost 600 cinemas nationwide.

Suddenly Kaufman finds himself poised on the edge of a success that had eluded him throughout his fifteen-year career. This pressure has not been lost on the director, but he does not overly concern himself with it either.

"I don't know why I chose to make *Invasion*," he muses. "I never got involved with the 'this-has-got-to-make-money' school of filmmaking. I try to make movies that interest me deeply. I want the filmmaking process to get something back from audiences in a way that I would be stimulated in return, rather than just to be a vehicle toward my — quote — success. I want to entertain on my own level. It's a tricky line.

"There is a certain shamelessness in making a movie like *Invasion of the Body Snatchers*. The audience has to be guided toward your feelings of good and evil; the camera and the sound and the colors and the acting all have to lead the audience. We thought a lot about those things in terms of their effect. I liked the paranoia of the original film. We all fear urban paranoia. There's always that fear of those neighborhoods or those 'forces out there' — the wolves at your door. But it's not enough just to say that. You have to make the paranoia real and frightening. You have to demonstrate that this fear is valid."

Another valid fear, largely unspoken, is whether Kaufman's vision, quality aside, will be able to attract the holiday crowds. The question which will have to be answered next month is whether the great moviegoing public is ready for a serious science-fiction epic. Solo, Richter and Kaufman certainly hope so, but in the director's case, he admits that his opinions are not exactly objective.

"I've gone beyond the point where I can judge anything," Kaufman laughs. "I'm just glad *Invasion* is being released at a time when it can get the proper amount of promotion. In any other season there's the possibility that some executive will say, 'Well, let's see what it can do,' and if the audience doesn't show up immediately it goes nowhere."

United Artists is betting a lot of publicity money that Kaufman's paranoid vision does not extend to ticket sales. Although the director has no set criterion of success for his film, he does have a very definite opinion of what he would like to have happen.

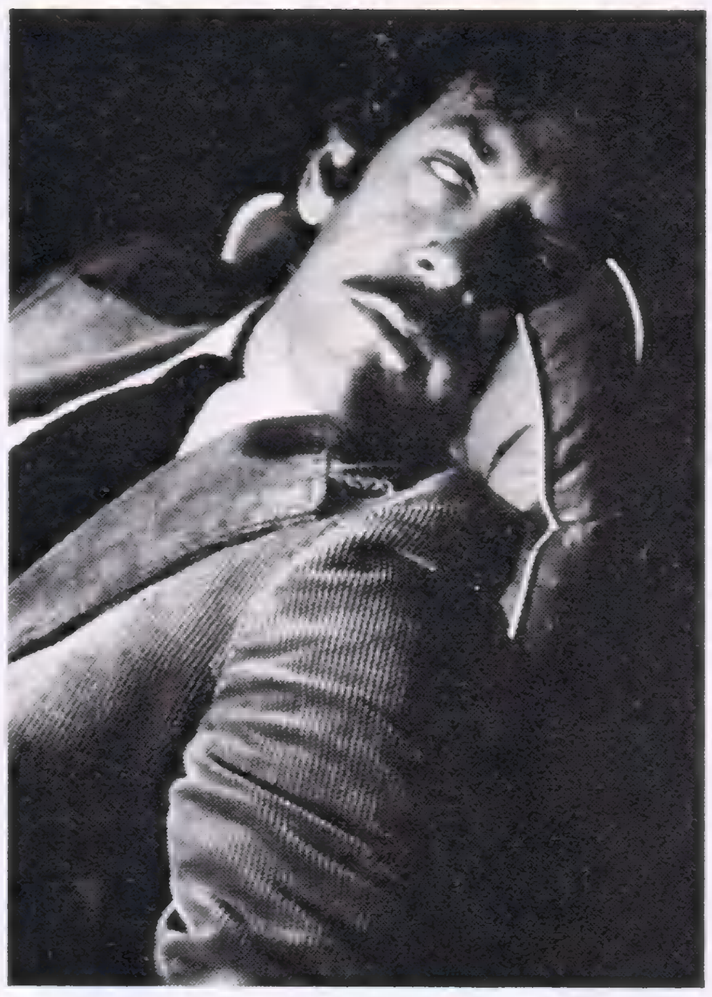
"This is not the kind of film, I hope, that people leave yocking it up. I want this film to be an experience — not just an intellectual experience or a shocker, which is inherent to the theme, but an emotional one as well. The purpose of the soundtrack and the visuals and the secrets we've been keeping is that all of it is planned to gradually build and build until it's an entire experience that has grown. It's not just like taking a ride through a tunnel of horrors where things pop out and you hug each other. It's a carefully choreographed set of situations.

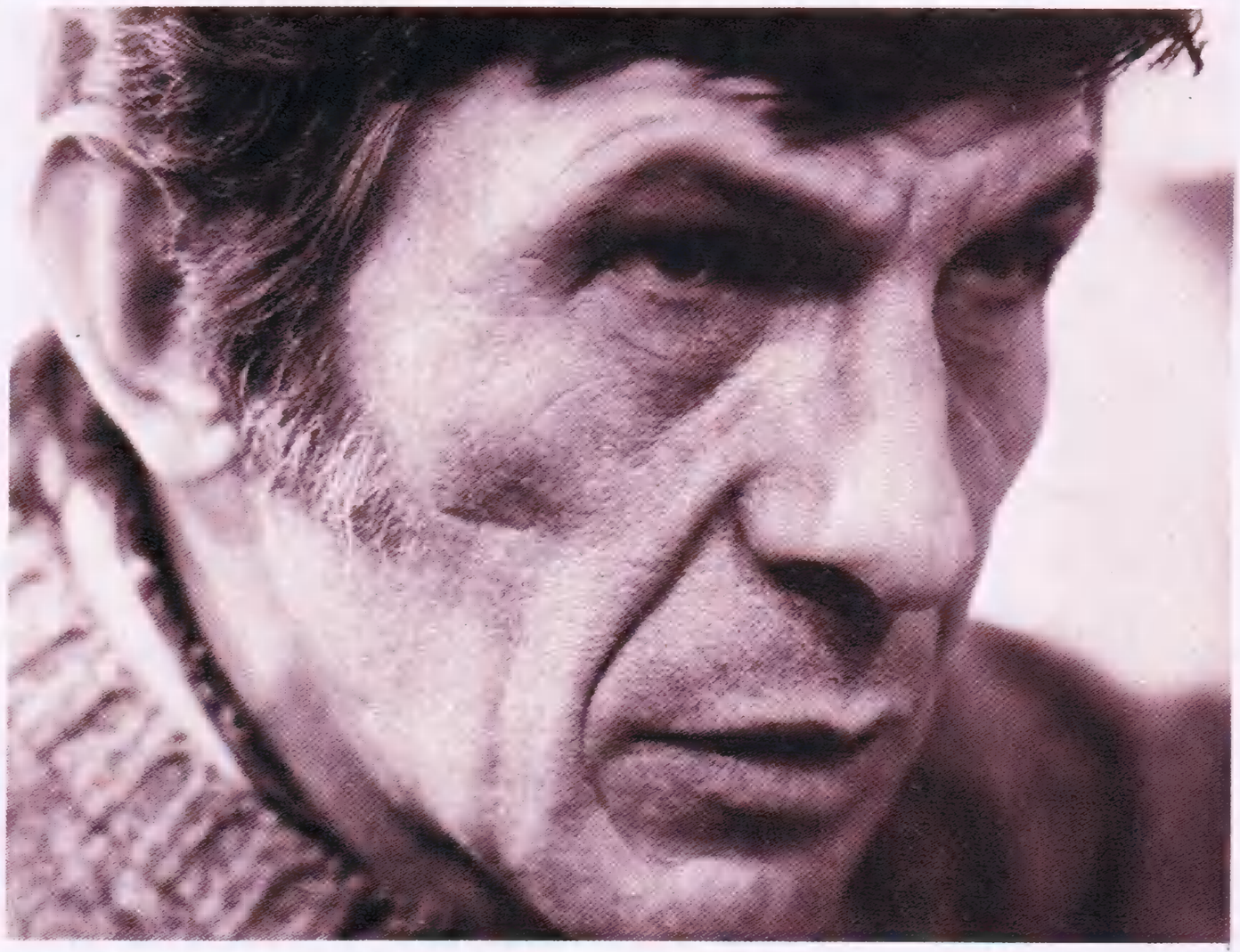
"And we don't want to spill the beans on those situations because we feel that might blow the impact of the movie. It would be just like telling the punch line of a joke first. The story is ruined. Well, I've spent two years, day and night, with this movie and now I just want to move on. Whatever happens, happens. We'll see."

The final result of Kaufman's talents will be on display next month. While *Superman* saves, *The Wiz* struts and Santa sails the skies, the pod people from outer space will be wielding an entirely different kind of season's greeting . . . surrender your planet and prepare to die. ★

PHOTOS © UNITED ARTISTS 1978

Left: the first pod takes shape on Earth. The doom doesn't come in the form of a holocaust, it comes with the birth of a spore. Below: a moment of destiny in the new version of the 1958 classic. Donald Sutherland falls asleep, leaving himself a helpless victim of the preying pods. For the first time, director Phil Kaufman promises, audiences will be able to see the entire genesis of a "pod person."





Left: a fully matured pod is destroyed in a warehouse fire set by one of the last remaining human beings in San Francisco. Above: Leonard Nimoy was tapped for his role before beginning work on the *Trek* film.

PHOTOS © 1978 UNITED ARTISTS

"The Lord of the Rings:" Bakshi in the Land of the Hollywood Hobbits

Animator Ralph Bakshi has never avoided controversy. This year, however, he has outdone himself . . . producing the most controversial animated feature in fantasy film history . . . The Lord of the Rings.

By ED NAHA

Ralph Bakshi slouches behind a large desk and glances around his office uncomfortably. He is being interviewed and, although a perfect host, the kinetic animator gives the subtle impression that he'd much rather be doing something else . . . *anything* else. In between sudden bursts of doodling, he interrupts his trains of thought with occasional, "So how are things back an New York? Hey, when we're done with all this, I'll give you a tour of the studio, OK? There's a guy here you have to meet."

Bakshi, the head of Los Angeles' Bakshi Studios, does not look like your quintessential rebel. He is a large, bear of a man with a brusque New York demeanor and an ever-present laugh. Yet, for the umpteenth time, filmmaker Bakshi is at the center of a critical controversy. He has done the unthinkable,

the unspeakable, the impossible. . . he has *dared* to film J.R.R. Tolkien's *The Lord of the Rings*. "I've been out on a limb before," he shrugs, referring to his present predicament. "So?"

Indeed, Bakshi's uninhibited approach to feature-length animation has been the source of constant controversy for over a decade. The X-rated antics found in *Fritz the Cat*, *Heavy Traffic* and *Coonskin* earned him as much disdain as praise, and his only previous excursion into traditional fantasy, *Wizards*, successfully offended the more puritanical element of screen sorcery buffs. Bakshi's been labeled both a genius and a hack, a savior and a muckraker. And now he finds himself bringing to the screen what is probably the most controversial fantasy production in the history of motion pictures. . . *The Lord of the Rings*.

In its many fan circles, Tolkien's trilogy is considered nothing short of sacred. First published stateside in the early 50s and becoming solid cult items a decade later, the books are regarded as everything from top-notch excursions into epic mythos to transcendental allegories of mystical proportions. As hobbit Frodo and his peers battled evil Sauron's forces for the possession of a magic ring for the past two decades, their actions became legends. . . marketable legends thanks to an avalanche of buttons, bumper stickers, posters, T-shirts and maps.

With the *Rings* such an established piece of contemporary folklore, why did Bakshi bother to get involved in it at all? "I'm a Tolkien fan," he says simply. "I read the books in 1956 and I've wanted to do it since then. Thank God I didn't do it back then because I probably would have massacred it. I don't think I was *ready* to do it until now. I now have several feature films under me and, obviously, this is my biggest. Biggest in terms of artistry, but biggest in terms of budget as well. We had about $6 million for this, as opposed to all my other films where we had a little over a million. It was nice to have more money but, on the other hand, for *The Lord of the Rings*, you can use as much money as you can get."

Although Bakshi announced plans to film *Rings* three years ago, he has been tracking down the film rights since the 1960s. "It's a movie I've been trying to do for ten and a half years," he explains. "A lot of people touched it before me. Disney Studios had it first and they couldn't pull it off. It was a problem for them. To be true to Tolkien was not to be true to Disney. I think that the Disney people realized this right away. Tolkien is not in the Disney tradition. They could have watered it down and filmed it, but so what? With all the battle sequences and the death of the orcs and the kind of drama and fatality that's in *The Lord of the Rings*, you just can't approach it in the tradition of youth films.

A very sneaky-looking Gollum lurks about his watery home. Inset: Gandalf gives some advise to an attentive Frodo.

Left: animation wizard Ralph Bakshi. Below: Tolkein mainstays Merry and Pippin are kidnapped by evil Orcs.

"Another discouraging factor must have been cost. You look at *The Lord of the Rings* and you're looking at tremendous animation costs. You're talking about *thousands* of orcs running around in battle sequences with a horde of characters on horseback. You're talking about technical things which, in terms of animation, have never been done before. When you think back, you've had your truly fantastic moments in animated films, you've had your 'Night on Bald Mountain.' But how many animated films have ever done massive battle scenes such as the ones at Helm's Deep where, as Tolkien described it, you have thousands upon thousands of orcs pouring over walls, fighting hand-to-hand. Plus, you have nine main characters who have to be animated realistically. They aren't deformed people. They aren't cartoon characters. They are heroes in the traditional sense and should be animated as heroes. You have a tremendous animation problem.

"I think that's probably what Disney came up against and dropped it. United Artists picked it up and spent over $800,000 in development before I finally got to it. Stanley Kubrick and John Boorman were supposed to try it along the way. But can you imagine what it would be like to try to bring Tolkien to the screen in live action? Also, they apparently tried to take the three books and make one big movie out of it, and that's an impossibility. You can't break Tolkien's sprawling storyline down into one picture without being convoluted. I've made one picture out of the first book and a little bit of the second. I'm going to do a part two film picking up where this leaves off."

Once Bakshi announced his plans for filming, he was greeted with a critical reaction that left him dumbfounded. "There's no question about it," he marvels. "I felt real pressure from the first day I made it known that I was going to make this movie because I knew everyone was waiting to see what I was going to do with it. It made it tougher to do the film. Being a Tolkien fan is one thing, but realizing that there are millions of other Tolkien fans out there was a feeling totally new to me.

"All of us go through this thing, and rightly so, that when we *find* something, we consider it *ours*. I've always approached everything as *me*, Ralph Bakshi the filmmaker. Well, thousands of letters started pouring in; hundreds of thousands of people who thought Tolkien was *theirs*. Everyone out there has their own vision of Tolkien. I would sit at this desk and really want to please every one of them, wanting everyone to be happy.

"My other films were my own ideas, except for *Fritz*. Everything else I've done

(Continued on page 74)

STARLOG/FUTURE

Have Reserved A

Come up with the best idea

We've put money down on a Getaway Special, a bargain-priced (at $10,000) passage for an experimental package into space and back—aboard the space shuttle.

And we're giving it away—to the person (or people) who come(s) up with the most interesting proposal for what to do with it.

What pet theory, bright idea or burning question would you like to test in space? Here's your chance for a free ride on the space shuttle to the ideal laboratory for testing out ingenious ideas about what can be done in the unique environment of space.

Make an amazing breakthrough discovery—the patent's yours! We'll pay the bill for your experiment's trip into space.

The Getaway Special is NASA's way of demonstrating how the space shuttle, with its cost-cutting features, will make doing things in space an affordable reality for many more people. In the 1980s, shuttles will be blasting off on regular flights to orbit. On nearly every flight, one or more Getaway Specials will be stashed in the shuttle cargo bay—space available, roughly first come, first served.

STARLOG/FUTURE's Getaway Special could fly as early as 1982, maybe not until 1984 . . . depending on how flight schedules shape up once the shuttle's in operation.

We want the experiment to be ready in 1982—to take advantage of the earliest possible flight opportunity.

Now—how are you going to take advantage of this once-in-a-lifetime opportunity for a free ride into space?

Turn on your imagination and think about how to take advantage of the unique environment of space to do something really out of this world, something that can't be done on Earth.

Some things about the GETAWAY SPECIAL:

It can weigh up to 200 pounds.
It can have a volume of up to 5 cubic feet.
It must fit into a cylindrical container less than 20" in diameter, just over 28" long.
It must not fall apart when subjected to launch vibration or bumpy, high-speed landing.
It must be completely self-contained. That means:
It must have its own power supply (none available from the shuttle).
It must be automated, able to do whatever it will do with the help of 3 on-off signals from the shuttle crew.
It must have its own data-collection system, if it needs to collect data *in space*. (Some experiments might simply require inspection on return to Earth.)
It must be able to withstand temperature extremes from -50° to 200°, or
If it needs to maintain a constant temperature, it must have its own thermal control system.
If it's alive (that is, any life form higher than molds, insects and plants), it must be cared for according to National Science Foundation guidelines on experimental animals.
It may have a lid to open to space, or
It may have a vent to admit vacuum, or
It may be perfectly sealed.
It may be in space anywhere from 24 hours to one week.
It will stay in the shuttle cargo bay and be returned to Earth.

How to get started:

If the opportunity appeals to you, but you a) don't know much about the space shuttle, b) don't know much about what's been done with zero-gravity, vacuum and the space environment before, c) aren't immediately seized with the perfect idea or d) all of the above, here are a few places to look for general information:

Space Shuttle, an informative NASA book about the shuttle and an overview of the uses of space technology, is available from Government Printing Office, Washington, D.C. 20402. Stock Number 033-000-00651-9. Price. $3.40.

NASA Office of Education, Dr. Fred Tuttle, NASA Headquarters, Washington, D.C. 20546. Ask for a list of NASA and Government publications about what's been learned in space.

Libraries, local scientific institutions, etc. Use your ingenuity, do a little research . . . see what you learn along the way.

Place On the Space Shuttle

for how to use it — and it's yours

STARLOG/FUTURE's Getaway Special Advisors

G. Harry Stine, author of *The Third Industrial Revolution* and NASA consultant on space industrialization studies, is an expert on the space shuttle—and on the potential uses of the "natural resources" of space.

Leonard David, program director for the Forum for the Advancement of Students in Science and Technology, has fielded hundreds of requests for information on student experiments on the shuttle.

Jesco von Puttkamer, Senior Staff Scientist in Advanced Programs at NASA Headquarters and regular science columnist in FUTURE, has been involved in space industrialization studies with NASA for years. His knowledge of space science is well-known to readers of "Science Notebook" in FUTURE.

In addition, several more advisors who are experts in various space-related fields will be selected to assist with final selection of STARLOG/FUTURE Getaway Special Winner.

Who can enter:

Anybody: students, nuclear physicists, high-energy astronomers, biologists, metallurgists, photographers, artists, gardeners—whatever. You may enter as an individual or as a group. You may enter more than one idea (separate prospectus, please).

How to enter:

Send us a *one-page* typed prospectus on what you want to do with the Getaway Special. Make it a brief, clear statement of your experiment idea—what you hope to accomplish, test, demonstrate and/or find out in space, and how you plan to do it.

The prospectus must include the following information typed on the back side of the same page:

1) Your name (or if it is a group entry, the name of the group plus the name of *one* person who will serve as contact for the group).
2) Address (street, city, state, zip code).
3) Phone number.
4) Your age (or, for group entries, age range).

Mail your prospectus to:

STARLOG/FUTURE Getaway Special
475 Park Avenue South
New York, N.Y. 10016

Entries must be postmarked no later than July 20, 1979, the tenth anniversary of the first Moon landing.

Prospectuses will be reviewed by STARLOG/FUTURE's panel of Getaway Special Advisors. Before a winner is chosen, a number of contestants may be asked to submit more detailed proposals for final judging. Getaway Special winner will be announced in December, 1979.

STARLOG/FUTURE can assume no responsibility for material submitted. Keep copies for yourself. We can acknowledge receiving your prospectus only if you enclose a self-addressed, stamped postcard. No material will be returned. Prospectuses longer than the *one-page* limit will not be considered and will not be returned.

PHOTOS AND ART: NASA

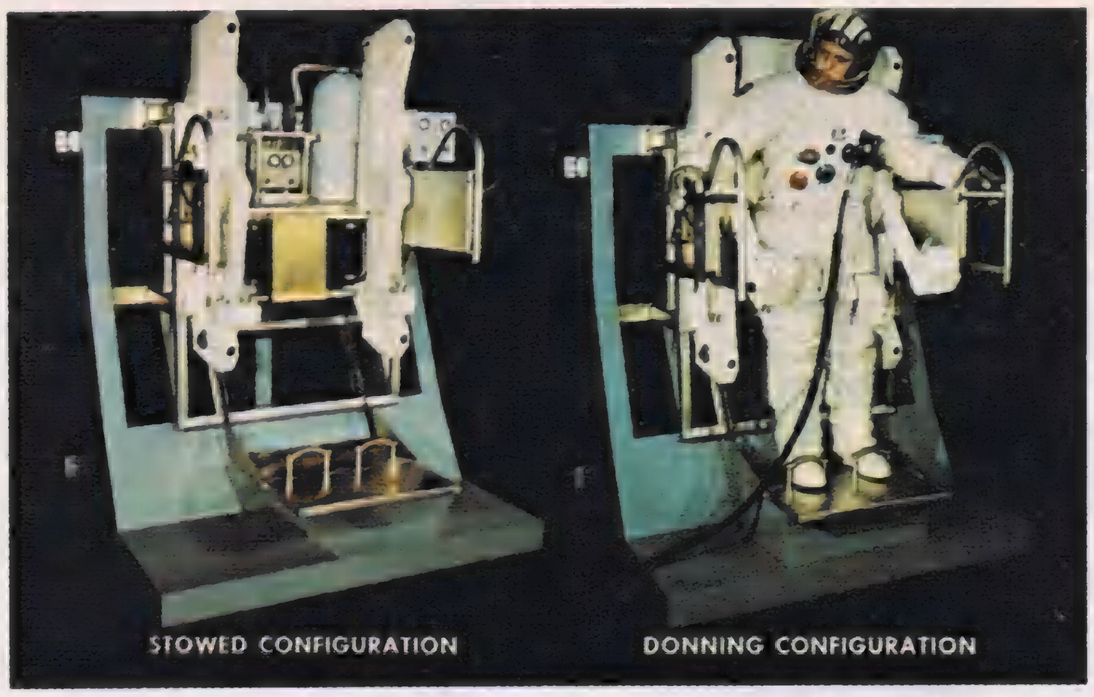
Free Flying in SPACE

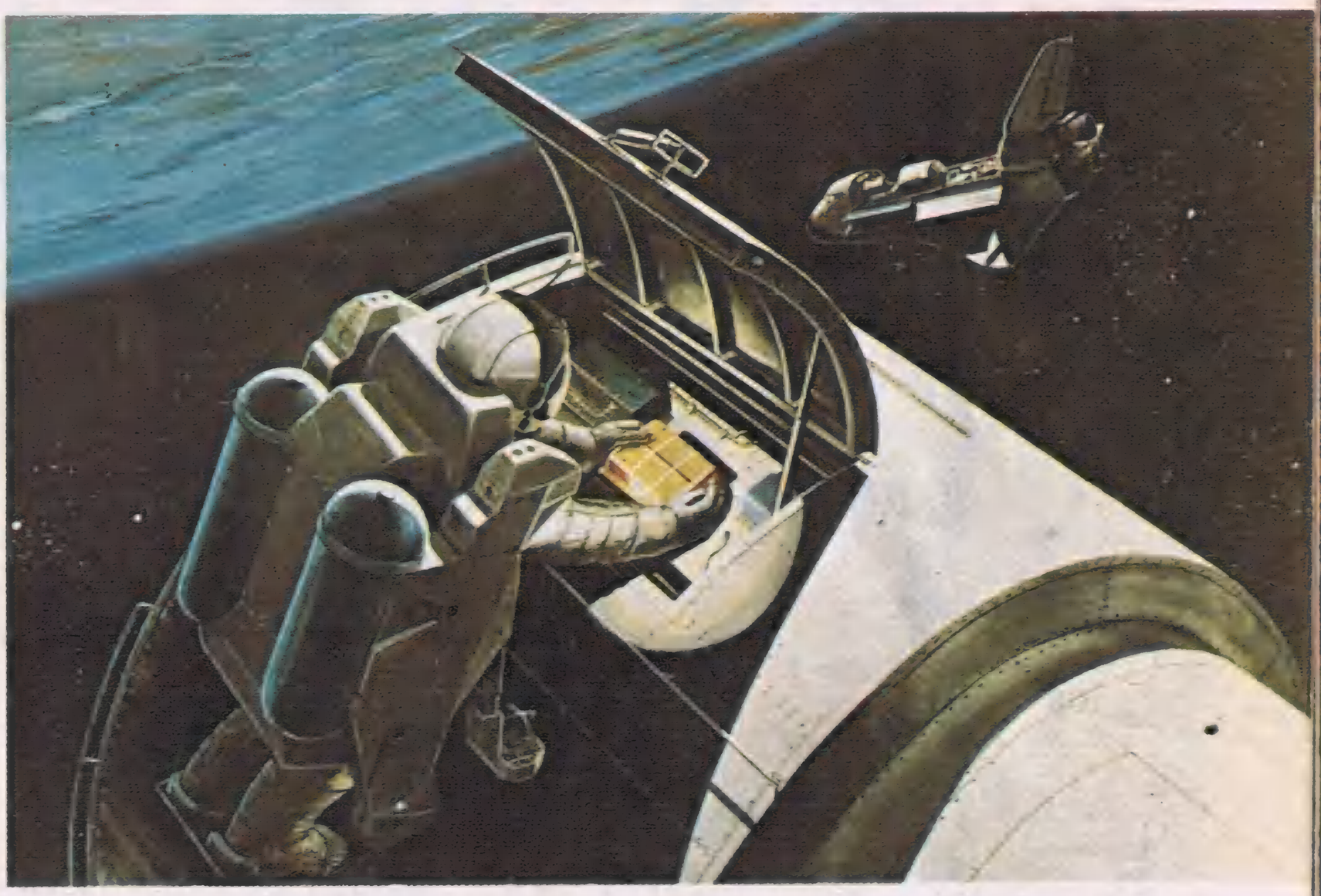
Anticipating the stepped-up pace of the space shuttle era, NASA engineers are busy perfecting a versatile new rocketpak which will enable astronauts to cut loose from the orbiter and perform a variety of tasks in free space.

By ROBIN SNELSON

When the space shuttle goes to work in the mid-1980s, astronauts will find themselves busy with a variety of jobs that will take them outside the orbiter and into the cold vacuum of space. Spacesuits will protect them from the hostile environment and built-in radios will provide voice contact with crewmembers on the shuttle. But how will astronauts travel from the orbiter's cargo bay to outside destinations?

When Extra-Vehicular Activities (EVAs) are on the schedule, NASA will stow one or two *individual* space transportation systems right in the shuttle's cargo bay. Called Manned Maneuvering Units (although we assume female astronauts will use them, too), the new rocketpaks will allow astronauts to fly free in space, unencumbered by tethers and umbilicals stretching back to the mothership. The space-suited astronaut will climb out of the shuttle's cabin and pull him/herself along handrails in the cargo bay to the flight-support station where the MMU is





Above right: Astronaut Jack Lousma flies MMU prototype on Skylab. Above left:-MMU will be stored in cargo bay. Above: MMU will help to service the space telescope.

stored. After strapping in, the astronaut is ready to leave the cargo bay and fly out to the task at hand—rescuing a crippled satellite, checking out the operation of the robot beam builder, changing film in the space telescope, performing minor repairs and maintenance and a host of other soon-to-be-routine jobs in the era of space industrialization. The MMU will be an invaluable tool for construction projects in space, greatly reducing the need for automation on a highly sophisticated level. Large antennae designed on the ground could be folded out like giant umbrellas, then space workers could be dispatched to attach braces to lock it into place.

NASA engineers have been hard at work on designs for the MMU for several years now. A preliminary design was tested out on Skylab with great success. (Astronaut Jack Lousma established himself as the Howard Cosell of space with his play-by-play narration of Alan Bean's rocketpak flights around Skylab's upper decks: "Okay, space fans, he's at the dome lockers. Now he's rotating ... nothing to it... Ooooh, he blasted me!")

Four cold nitrogen gas jets provide the thrust for MMU, which flies similar to the way a spacecraft flies. The left hand controls translation (movement in one direction), while the right hand controls rotation. NASA engineers figured that space pilots could transfer their flying skills more easily if the MMU was patterned after spacecraft controls. For the Skylab experiments, some of the astronauts had training with the MMU. Unexpectedly, even the astronauts who hadn't had any training with the unit—but had working knowledge of how a spacecraft flies—were able to catch on to the MMU and fly it with great precision.

At the moment, NASA doesn't actually have any MMUs ready to go. Ed Whitsett, MMU subsystems manager at Johnson Space Center, has been working on the design concepts since before Skylab. "We originally planned to have an MMU on the first orbital test flight of shuttle," Whitsett says, "but because of the budget problems with getting shuttle ready on time, we're still in the research stage with MMU. We hope to get the building contract going next year, so they'll be ready for EVAs in the mid-80s."

But while the MMU is still in the mock-up and component prototype stage, NASA's Whitsett is already thinking about the next generation of personal space transportation. "The first stage will probably involve strap-on kits which can be added to the basic MMU to increase its range." Whitsett's plans for souping up the MMU include adding a navigation system, so the astronaut can safely travel longer distances from the shuttle, and strap-on hot gas jets, which will turn the rocketpak into a virtual hot rod.

"The next stage will probably be something like a 'space scooter'," Whitsett speculates. "We have a design for a hot gas-powered, open two-person transport. You'd still wear MMUs for maneuvering in the local vicinity, but the scooter could take you the distance, say to the end of a solar power satellite ten miles long."

After that, Whitsett predicts space workers will use small free-flyers with enclosed cabins for lengthier jaunts .Can the first drag race in space be far off? ★

The Return of ROGER CORMAN

By JOE BONHAM

Roger Corman is back!

Corman, American International's SF-fantasy wunderkind of the 50s and 60s, is once again diving into the realm of science fiction after an absence of nearly a decade. World renowned as the producer/director of some of AIP's biggest (albeit low-budgeted) money-makers, from *War of the Satellites* to *The Masque of the Red Death,* Corman is making plans to re-take the SF film world by storm, this time with a multi-million-dollar space adventure to be released by his own New World Films... *Battle Beyond the Stars.*

Battle promises to be quite a departure from the modest SF "B" pictures Corman once churned out for AIP, and the talented producer is relishing the chance to tackle SF swashbuckling on a big budget. "It's a very ambitious science-fiction picture for us," he smiles, seated in his Los Angeles headquarters. "As you may or may not know, I've been making science-fiction pictures for over twenty years, primarily low budget. However, it seems to me that the grandiose type of science-fiction adventure film that is being done today is not all that dissimilar to the type of film I made years ago. It's just being done bigger.

"So, to compete in the field that I've been in for many years, I must also raise my budget. And *Battle Beyond the Stars* is an attempt to do a space-action picture on a large scale. It'll be very difficult for us from a production standpoint because I don't have all that much money. I don't have anywhere near the money to spend that *Star Wars* or *Close Encounters of the Third Kind* did. But I feel I can get the kind of film I want with the financial resources at my disposal."

Corman's proposed epic is the quintessential cliff-hanger, sort of a *Magnificent Seven* in space. "It's the story of a trek," he reveals, "a trek from planet to planet, from solar system to solar system. A young boy from a peace-loving, almost backwater, planet must recruit mercenaries to help his planet on the eve of an invasion. It's a story about his travels and what happens when he returns."

Battle Beyond the Stars appears to be Corman's most exciting SF film venture to date, the culmination of a love for science fiction that began during his youth. "*Things to Come* was the first movie that really impressed me greatly," he states. "I started to think in terms of science fiction. I can remember reading *Astounding Science Fiction* during the 40s as well. Those two influences really kindled my interest in science fiction."

Corman's career in science-fiction films, however, was not an overnight process. After an aborted career in engineering, Corman began writing and selling freelance articles while still a student at Stanford College. "I sold a few pieces to *Popular Mechanics* and *Science and Mechanics.* After that, I thought I'd like to be a writer."

Upon graduation, Corman traveled to the West Coast seeking a career as a screenplay writer. "I wound up getting a job at (20th Century-) Fox as a messenger instead," he says. "I worked my way up to the story department where I became a story analyst...which is a fancy name for a 'reader.' I read all the scripts that were submitted. I then went to England and studied literature at Oxford on the GI Bill and came back and tried writing. My first script was *The House by the Sea.* Allied bought it and retitled it *Highway Dragnet.* They would have stuck *Dragnet* on Shakespeare back then to get the mileage off the hit TV show."

Encouraged by his first sale, Corman decided to make a movie of his own. In 1954, armed with $11,000 and a lot of guts, he formed Palo Alto Productions and produced his first SF movie, *The Monster from the Ocean Floor.* The movie, featuring an oversized squid, made a tidy $110,000 profit. Corman was hooked: the "King of the Bs" was

The legendary "King of the Bs" returns to the SF fold with a multi-million-dollar space adventure, Battle Beyond the Stars. . . *a movie he describes as the "ultimate trek film."*

PHOTO: AIP

born. He then joined forces with James Nicholson and Samuel Z. Arkoff in their embryonic American Releasing outfit which, within a year's time, would mutate into AIP.

After a couple of non-SF fantasy flicks, Corman returned to the genre, unleashing a horde of imaginative low-budget movies. Alternately functioning as producer and/or director, Corman made 30 films between 1955 and 1960, 14 being of the SF-horror mold. Although the movies ranged in quality from the sublime (*The Fall of the House of Usher*) to the near-ridiculous (*It Conquered the World*), the ultimate goal behind the productions remained constant.

"My chief objective was to get the picture finished and have fun," Corman smiles. "The biggest challenge back then was the budget and the shooting schedule. Both were incredibly nonexistent. Science fiction is a literature of ideas and very often the idea is difficult to project visually. The writer, in one paragraph, can give you $2,000 worth of production problems. We used to have a shooting schedule of anywhere from five to ten days and a budget ranging from $50,000 to $100,000. To try to do a credible production with a certain amount of special effects under those conditions was very, very difficult. It was all a matter of extremely careful planning. If I had to build a city of the future, I would build it from point A to point B and no more. I'd only build what was going to be seen on camera. I didn't have the budget to construct a foot more."

After successfully mastering the 50's SF film, Corman turned from SF proper to gothic horror in the 60s, spawning the series of Edgar Allan Poe screen adaptations. From time to time, however, Corman did return to his first love, SF.

"One of the most challenging and difficult films ever for me was *The Man with X-Ray Eyes,*" he states. "I almost didn't make that picture. I developed the script and, after I began studying the production problems, I told AIP that I would give them my script and my time for nothing. I just couldn't see doing the film on a three-week, $300,000 basis because the main character had to see through things. Progressively, his ability to see through objects increased until, finally, he saw through the center of the universe. I told AIP, 'I cannot build those special effects on this budget and the audience is going to feel cheated if we do it any way less than brilliantly.'

The Killer Bs

During a recent STARLOG interview, Roger Corman took the time to recall some of his more amazing SF productions of the 50s and 60s...films wherein some of the best scenes occurred behind the camera. Here are some of his fond recollections, film by film.

THE LITTLE SHOP OF HORRORS: I liked this film very much. It was a combination of SF and horror and comedy. We shot it in two days with a budget of $100,000. The movie was fun. Everyone took it pretty much as a joke and, as a result, they worked very well. You could come into work and know that you were going to work like mad all day but that, in one more day, the picture would be over. So, although we shot it in two days, we really got more than two days worth of work. You could not have worked at that frantic a pace for three weeks steady without dropping dead.

BUCKET OF BLOOD: It was part of an experiment. I wanted to see if we could do some comedy-horror for a low budget. This film and *The Little Shop of Horrors* were made partially to make money but partially just to have fun. *Bucket* was made to see if I could do a film in just five days. My previous record was six. *Little Shop* was made to see if I could break *Bucket*'s record and shoot a film in two days.

THE UNDEAD: This was a ten-day, seventy-grand job. I seemed to have a little more control on this because we were working inside a studio. We didn't have the money to rent a real studio so we used a converted supermarket.

THE LAST WOMAN ON EARTH: This was an interesting movie in that we never had a finished script. Bob Towne, who has since won an Academy Award for *Chinatown,* was the writer. I think it was his first script. We were going to go to Puerto Rico to shoot this back to back with another film. Bob didn't have the script finished. The budget was so low that I couldn't afford to bring him along as a writer so I decided to make him an actor. I made him the juvenile lead because I did have it in the budget to take my actors along. He wrote the script as we filmed. Essentially, there never was a finished script. We got pages day by day. We never knew what we were going to do next. We shot it in two weeks.

TEENAGE CAVEMEN: The best thing I remember about this was the review in the *L.A. Times* which said, "Despite its ten-cent title, it's a surprisingly good picture." The movie was shot under the title *Prehistoric World.* I was truly shocked when it emerged as *Teenage Cavemen.* I cannot tell you how horrified I was at that title. It was a very successful film but I've always thought of it as a misused opportunity. With a few more days and a little bit more money we could have made a genuinely good film instead of a pretty good one.

CREATURE FROM THE HAUNTED SEA: Hardly anyone has ever seen this or knows that it exists. Tony Carbone and Bob Towne were in it. We were in Puerto Rico doing two pictures. We had done *Battle of Blood Island* and then *The Last Woman on Earth.* So, I thought, why not stay here one more week and shoot another picture? Towne wrote the script in a week and we shot it in a week. A lot of people see these films now and ask me if I knew I was being existential. No. I was primarily aware that I was in trouble. I was shooting with hardly any money and less time.

PHOTOS AIP

Above: Don Rickles, in one of his first "straight" screen roles, taunts Ray Milland, an unfortunate scientist who probes the limits of vision to the point of monomania and suffers the consequences. Right: as *The Man with the X-Ray Eyes,* Ray Milland eventually sees into the core of the Universe itself.

THE SF-HORROR FILMS OF ROGER CORMAN

Monster from the Ocean Floor (Lippert 1954)
The Day the World Ended (AIP 1955)
It Conquered the World (AIP 1956)
Attack of the Crab Monsters (Allied Artists 1956)
Not of This Earth (Allied Artists 1956)
The Undead (AIP 1956)
War of the Satellites (AIP 1957)
The Viking Women and the Sea Serpent (AIP 1957)
Teenage Caveman (AIP 1958)
A Bucket of Blood (AIP 1959)
The Wasp Woman (AIP 1959)
The Little Shop of Horrors (AIP 1960)
Creature from the Haunted Sea (AIP 1960)
The Fall of the House of Usher (AIP 1960)
The Last Woman on Earth (AIP 1960)
The Pit and the Pendulum (AIP 1961)
Premature Burial (AIP 1961)
Tales of Terror (AIP 1962)
Tower of London (AIP 1962)
The Terror (AIP 1962)
The Raven (AIP 1963)
The Man with the X-Ray Eyes (AIP 1963)
The Masque of the Red Death (AIP 1964)
The Tomb of Ligea (AIP 1964)
The Trip (AIP 1966)
Gas-s-s (AIP 1969)
Death Race 2000 (New World 1975)
Deathsport (New World 1978)

"Finally, Jim Nicholson talked me into making the movie. He loved science fiction. We were able to build some special effects but we resorted to some outlandish tricks to pull the rest of the movie off. For instance, at times Ray Milland was called upon to see through buildings, to see just the interiors. So I photographed buildings under construction where we could just see the skeletal girder frame and that would be Ray's X-ray perspective."

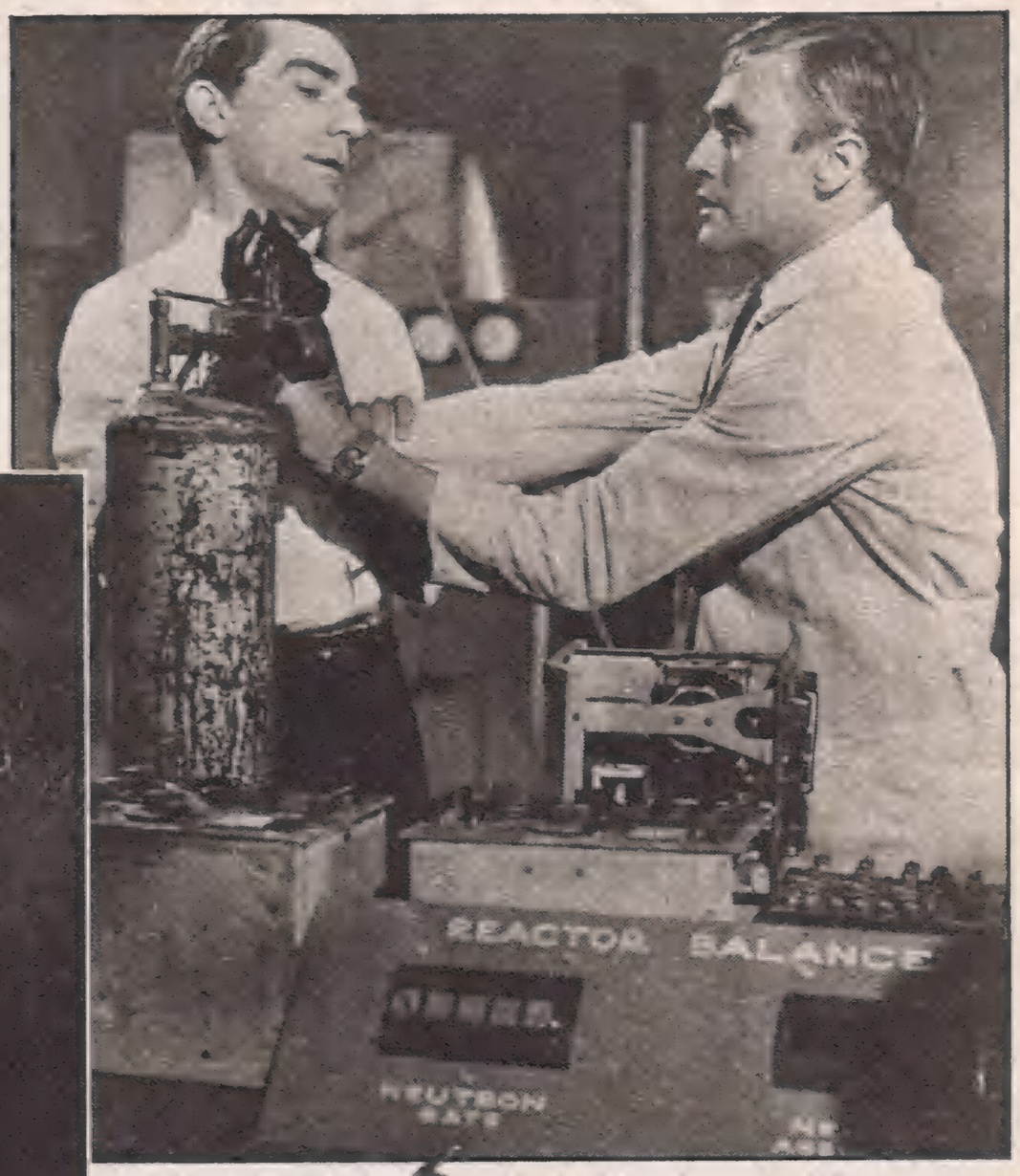
Corman's effective corner-cutting led to the film being awarded the Triest film festival's SF achievement award. Corman's constant chore of creating SF on a tight budget led him, over the years, to the practice of using new talent constantly. . . talent that would later blossom and grow. Among the graduates from the Corman school of movies-on-a-shoestring were filmmakers Francis Ford Coppola, Peter Bogdanovich, Martin Scorsese and Robert Towne, as well as actors such as Jack Nicholson, Ellen Burstyn, Robert De Niro, Bruce Dern, Diana Ladd, Talia Shire and Peter Fonda.

With success after success, Corman became the cause celebre of AIP and, indeed, the movie industry in general. His love affair with AIP came to an abrupt halt in 1970 after a particularly favorite film of his, *Gas-s-s,* was re-cut by the studio without his knowledge; an editing job he still resents today. "AIP all but cut it apart," he recalls, "which is one of the reasons I left there to start New World. *Gas-s-s* was a brazen film, an SF fantasy. God was a main character. They cut God totally out of the picture. He was crucial to the plot so their film didn't work."

Since founding New World, Corman has dabbled in SF, producing *Death Race 2000* and *Deathsport,* as well as importing *Fantastic Planet*. But, with *Battle Beyond the Stars,* Corman hopes to return to the halcyon spirit of SF days gone by—days that earned Corman numerous accolades on both sides of the Atlantic. "We have a preliminary script by John Sayles, who did *Piranha,*" the producer beams, "and a lot of really nice pre-production work by Don Dixon. Everything looks great. It's nice to be doing SF again. I've done it for years and I'd really like to be doing it for years to come." ★

A horrific version of a cross-country race filled *Death Race 2000* with visions of futuristic gore. David Carradine starred as the enigmatic racer named Frankenstein. The prevailing mood was satirical.

Right: two frustrated scientists battle over a hastily constructed laboratory set in *War of the Satellites.* Right: a telltale clue from *Not of this Earth.* Below: a hungry radioactive crustacean from *Attack of the Crab Monsters.*



"Star Wars" Invades TV

A behind-the-scenes look at the CBS Star Wars *TV special, a star-studded affair that broke all the rules regarding the dos and don'ts of television.*

By NATALIE MILLAR

Last month CBS aired one of the most ambitious television spectaculars ever attempted by an American network, *The Star Wars Holiday Special.* The original *Star Wars* scenario, penned by Rod Warren, Bruce Vilanch, Leonard Ripps and Pat Proft, ran for two hours, cost over a million dollars to produce and had a taping schedule of an entire month . . . rather unheard of in the TV business. Because of its totally unique approach to television, the *Star Wars* special presented its makers with some equally unique problems as well.

The plot, for instance, was long in coming. Some sort of format had to be constructed that would allow the re-uniting of *Star Wars*' stars Peter Mayhew (Chewbacca), Mark Hamill (Luke), Carrie Fisher (Princess Leia), Harrison Ford (Han Solo) and Tony Daniels (C-3PO). Finally, a storyline was conceived in which Chewbacca would attempt a visit to his home planet and his family (wife Malla, Grandpa Itchy and son Lumpy) in time for the celebration of Life Day. The plot paired the *Star Wars* cast with guest stars Beatrice Arthur, Harvey Korman, Diahann Carroll, Art Carney, The Jefferson Starship and a horde of new alien characters.

The elements called for in the script presented the show's creative team with a sometimes sticky situation. The special, geared for a family audience, had to present its alien horde as realistically as possible, and dramatically as well. The show's first director, David Acomba, left in the middle of production because of "artistic differences." He was replaced by veteran TV director Steve Binder. Under Binder's guidance, the aliens paraded before the camera in an orderly fashion . . with quite a few surprises. For instance, although Darth Vader didn't make the show (he appears in voice only), intergalactic bounty hunter, Boba Ftt, a villain from the upcoming *Star Wars* sequel film, did.

Binder's creature complications were manifold. For Bea Arthur's Cantina sequence, all of the original film's alien barflies were resurrected under the supervision of makeup whiz Rick Baker, who added two new faces to the crowd: the Lion Man and the Baboon Man. These makeups were fairly complicated, taking two and one half hours to apply (as opposed to the rest of the Cantina cutups who sported slip-on masks).

The taping of the scene took from six one morning until six the next, with the creature actors suffering from heat and claustrophobia through take after seemingly endless take. Makeup man Baker was astonished to see the Cantina band members squeezing their masks in order to increase their oxygen flow. As a result of their prodding, at least one band member had a dent in his head throughout the finished sequence. Having much more of a difficult time with oxygen intake were the Lion and Baboon actors, who suffered under their heavy appliances for 24 hours.

Even stalwart R2-D2 presented problems during the show. Artoo (not portrayed by Kenny Baker, but rather by a remote-controlled model, a hollow shell and an unnamed actor) was scheduled to sign autographs at a special photo session following the completion of the Cantina sequence. Unfortunately, his robotics were a bit off that day and the remote-control model failed to respond to controller Mick Garris' frantic machinations. The little robot was saved from public embarrassment, however, when the entire press affair was cancelled due to the marathon Cantina caper's overtime.

Adding a light note during the lengthy taping was Harvey Korman who, in portraying a multitude of alien roles, succeeded in keeping cast and crew members in stitches. After a solid month of patience and puns, the show was finally wrapped up and delivered to the network. But the *Star Wars* video invasion isn't over. Artoo and Chewbacca are slated to appear in cameo roles in this month's *Mickey Mouse Birthday Special* and both Artoo and C-3PO are currently hawking Kenner *SW* toys on a series of TV commercials.

These appearances will have to keep *SW* fans happy until the appearance of *The Empire Strikes Back* in 1980 (see STARLOG #18) . . . or until Chewbacca decides to take another video vacation. ★

(More photos on following pages.)

The family of the future? No, it's the Chewbacca clan. From left to right, that's Lumpy, Itchy and Malla.

On the set of the *Star Wars* TV special, there were always space oddities brewing. Below: Harvey Korman cooks up a storm as Gormaanda, an exceedingly well-equipped TV cooking instructor. Right: the pride of Papa Chewbacca's eyes, hairy son Lumpy, takes a toy break in between reunion scenes. Bottom of the page: a Wookie reunion to end all reunions, as dozens of long-maned aliens greet each other before the startled eyes of C-3PO and R2-D2. Anthony Daniels returned for his C-3PO role, but Kenny Baker was absent from the cast.

PHOTOS © 1978 CBS-TV

Top: Harvey Korman as woebegone bar patron, Krelman, a romantic alien who has fallen in love with cantina manager Beatrice Arthur. Left: Art Carney gives some humanistic advice to Lumpy, known in some circles as Chewbacca Jr. Above: Anthony Daniels takes a breath of much-needed fresh air before donning his headgear for a C-3PO sequence. The entire TV special is a *Star Wars* original, penned by Rod Warren, Bruce Vilanch, Leonard Ripps and Pat Proft. New Wookies Malla, Lumpy and Itchy were constructed by Stan Winston especially for the TV show.

Gerry Anderson's

SPACE REPORT

Edited By DAVID HIRSCH

From the Mailbag . . .

This issue we dip into the mailbag to answer some of your questions about my productions.

In the *Space: 1999* episode "Seance Spectre," two little girls were hired to play Maya as a child. Both girls were filmed, but the one on the left got the part.

. . . Could you please tell me the reason why the Eagle spacecraft seen in *Space: 1999* were designed to look as they are? Also, who built the Eagles and what were they made of?

Fred King
23318 Lawrence Rd.
Warrensville, OH 44128

Since vertical takeoff is now a reality, Fred, one can assume that by 1999 engines will have enormous thrust. We decided that the Eagle craft would leave Earth using its vertical thrusters until it reached the edge of space, where it would then set course and accelerate toward the Moon. For the bulk of its journey it would be traveling in space and so the design did not in any way have to be aerodynamic. Basically, we required a structure that would hold the command module on the front, the engines on the back and the pod below. We also had to ensure that the ship stayed in one piece when the pod was left behind, and so a girder-work construction seemed to make sense.

Some of the Eagles were built by Martin Bower. The superstructure was made from brass tubing, the landing gear from wood, vacuum-coated with plastic sheet, the nose cone from plexiglass and the engines were turned from aluminum.

. . . The alien character Maya is the most beautiful alien to ever hit science fiction. Catherine Schell is an excellent actress for the part. Who is credited with the creation of Maya, and how did they come up with the metamorph idea and her fabulous appearance?

Alan Andrews
1469 Arcadia Rd.
Kent, OH 44240

Well, Alan, the idea of Maya being a metamorph came from Producer Fred Frieberger. That part of the question is easy, but if we are to deal with her fabulous appearance then the first answer is that Catherine Schell is a very beautiful girl and the makeup people therefore had a marvelous headstart. However, it is fair to say that the makeup was changed no less than four times per day, for some ten days, in order to create an acceptable and attractive alien look. Frieberger and I finally approved the look that we thought was right, but I can tell you that there were many people associated with the production that hated it. My reasoning on this was that if a look is immediately acceptable then it cannot be alien. I believe that most people took a little while to get used to the makeup and, as with Mr. Spock, eventually came to accept the strange look as being the right look.

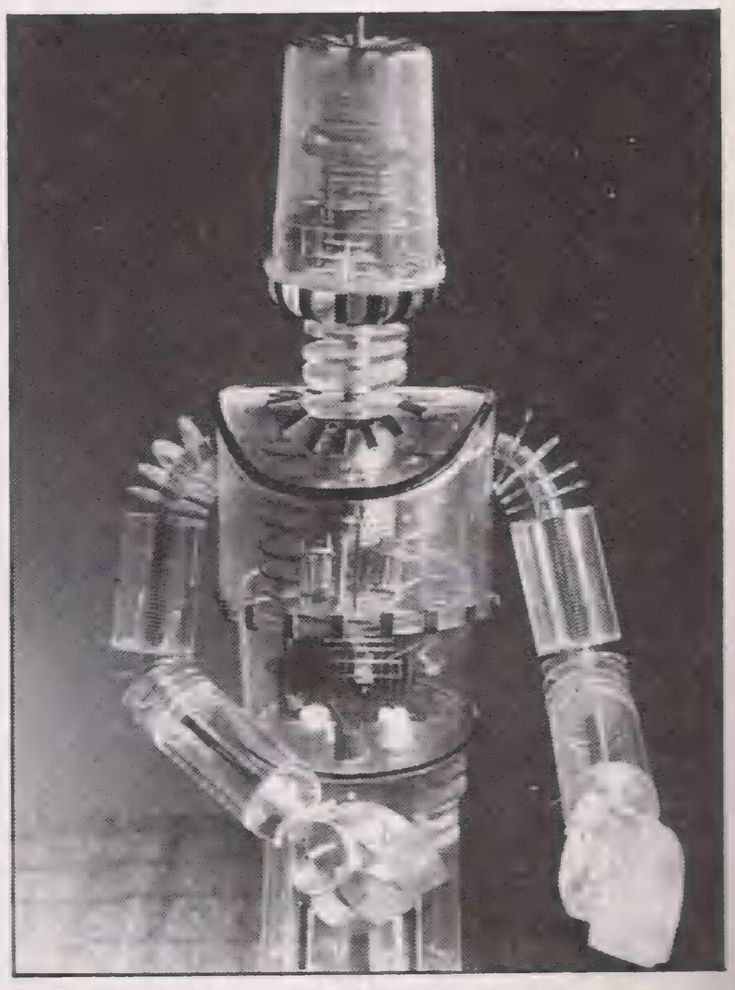
SPECIAL ANNOUNCEMENT

Thunderbirds, Stingray, Joe 90 and *Captain Scarlet & the Mysterons* are now available once more from ITC Entertainment for re-syndication. You can help by writing your local television station and urging them to pick up these series.

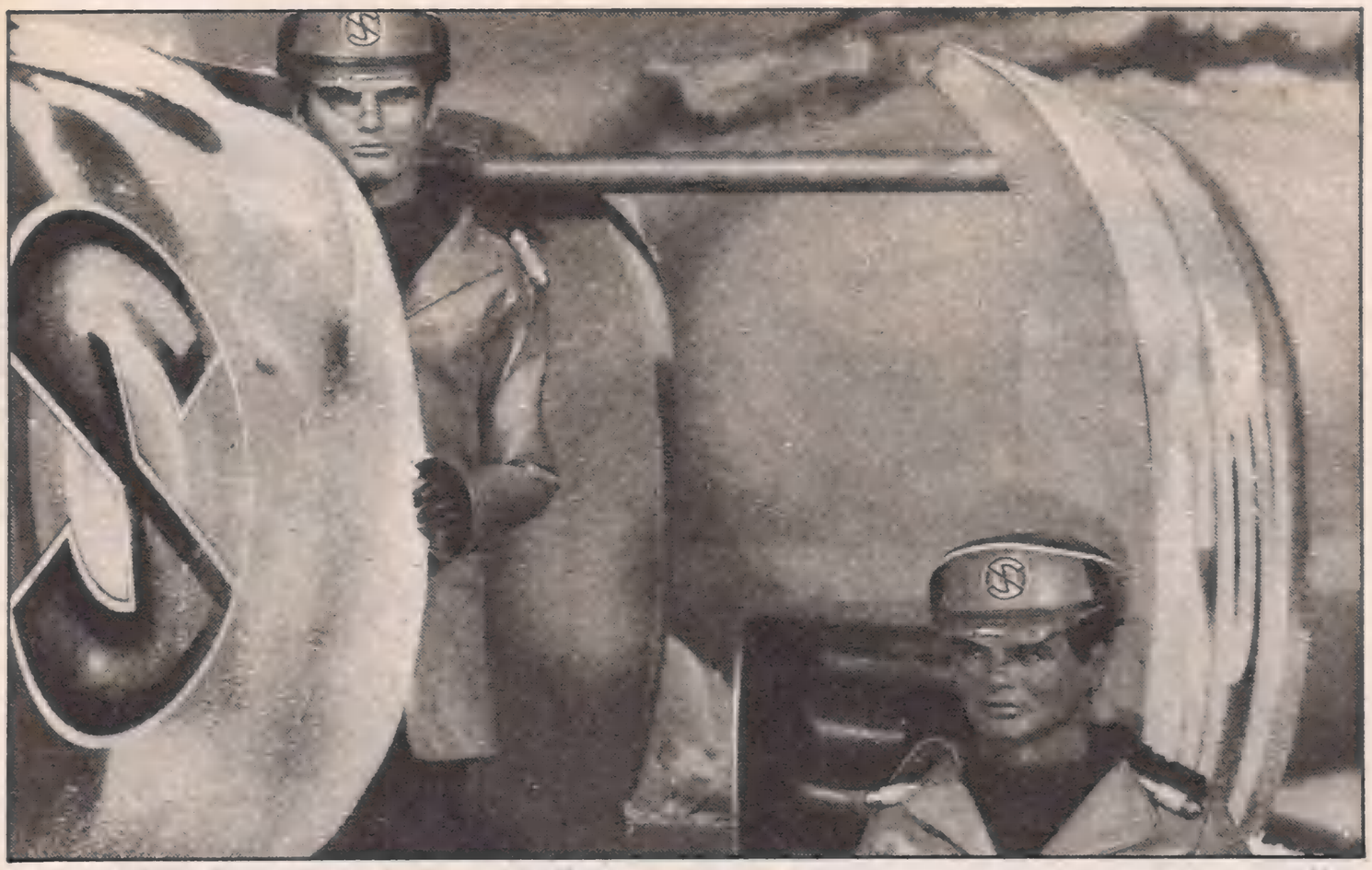
. . . In your series *Captain Scarlet and the Mysterons* there is just one thing that really bugs me. What does "S.I.G." and "S.I.R." stand for? This is a question that has stumped all my friends. Could you also explain why the Mysterons waged a war of nerves with Earth and why it was called a "War of Nerves?"

Tim Cardoza
296 Crystal Sp. Rd.
St. Helena, CA 94574

You will recall, Tim, that the Organization was called "Spectrum" and that the names of the lead characters were colors, i.e. Captain Scarlet, Captain Blue, Colonel White, etc. Bearing this in mind, if all was well, the code word was S.I.G. — Spectrum is *Green*. If there was trouble, then the code was S.I.R., which of course stands for Spectrum is *Red*. As to your second question, the Earth is a big place and the Mysterons were short on numbers, so they exploited their mystery powers hoping to unnerve the population of Earth and bring about a capitulation.



Fireball XL-5's resident robot, Robert, who copiloted XL-5.



PHOTOS: ITC ENTERTAINMENT

Captain Scarlet and Lt. Green emerge from their SPV (Spectrum Persuit Vehicle) in a scene from *Captain Scarlet and the Mysterons.*

. . . Your *Fireball XL-5* series is the one of my all-time favorite television shows. I loved it. Could you please answer the following question? I remember Steve Zodiac, but I can't remember the rest of the regular cast. Who were they?

Larry G. Coulter
P.O. Box 88
Mt. Sterling, IL 62353

Fireball XL-5 — Larry, that *is* a long time ago. I can remember beautiful Venus, the ship's doctor. Steve Zodiac, *Fireball's* commander, had a crush on her. Then there was Zoony the space creature, Prof. Matthew Matic and Commander Zero, who was in charge of mission control. Zero had an assistant and his name was Lt. 90. For a little bit of history, I recorded the voice for *Fireball XL-5's* co-pilot, Robert the Robot, though it is not strictly correct to say that. In fact, I used my mouth to modulate a constant tone emitted by a vibrator pack which was pushed up against my throat. The device came from Edinburgh University and at the time was used by people who had been unfortunate enough to have their larynx removed as a result of cancer.

. . . What are your impressions of the *Star Trek* and *Space: 1999* feud?

Terry Lemons
129 Cardinal Pl.
St. Louis, MO 63103

I must confess that I was not aware of a *Star Trek/Space: 1999* feud. I met Gene Roddenberry some time ago at Pinewood Studios and we spent a couple of hours together chatting amicably. The only nasty thing that he did to me was to drink all my Scotch . . . well, half my Scotch . . . and in fact we got on extremely well together. I have heard about hostility from certain Trekkies . . . on the other hand when many Trekkies had the opportunity of meeting Nick Tate at a *Star Trek* Convention and heard what he had to say, Nick told me that most of them became very friendly, and he was well received. Certainly I have no fued with Roddenberry or the Trekkies. I think that *Star Trek* was a very fine show and deserves the success that it has been enjoying.

Next Issue: All about the Space: 1999 *Movie!*

Readers are invited to send their quesitons and topic ideas to Gerry in care of STARLOG. Although personal replies, requests for materials, etc., are impossible, letters of general interest will be selected for printing in future issues.

Gerry Anderson's Space Report
STARLOG Magazine
475 Park Avenue South, 8th Floor
New York, NY 10016

FUTURE CONVENTIONS

Here is the latest listing of the upcoming conventions. If you have any questions about the cons listed, please send a self-addressed, stamped envelope to the address below the name of the con. As always, guests and features are subject to last-minute changes. **Conventioneers, please note:** to insure that your con is listed on our calendar, please send all pertinent information no later than **15 weeks prior** to the event to: STARLOG Convention Calendar, 475 Park Ave. South, New York, NY 10016.

SCIENCE FICTION, HORROR, & FANTASY CON

Los Angeles, CA — **Nov. 24-26 1978**
Science Fiction, Horror, & Fantasy Con
P.O. Box 69157
Los Angeles, CA 90069

PHILCON 78 (SF)

Philadelphia, PA — **Dec. 8-10, 1978**
Meg Phillips
210 Londonderry Lane
Darby, PA 19023

SCIENCE FICTION SPACE FANTASY CON

New York City, NY — **Dec. 16 & 17, 1978**
The National Star Wars Association
P.O. Box Q
Stony Brook, NY 11790

CENTRAL COAST GALACTICON (ST, SF)

Pismo Beach, CA — **Dec. 17, 1978**
S.T.F.A.
P.O. Box 226
Avila Beach, CA 93424

SHUTTLECON COLUMBUS (ST)

Columbus, OH — **Dec. 29-31, 1978**
Shuttlecon Columbus
3740 Atkinson Road
Columbus, OH 43227

CHATTACON 4 (SF)

Chattanooga, TN — **Jan. 5-7, 1979**
Chattacon 4
P.O. Box 21173
Chattanooga, TN 37421

QUAKECON 1

San Francisco, CA — **Feb. 16-18, 1979**
Quakecon
Box 9990 537 Jones
San Francisco, CA 94102

STAR TREK SPACE EXPO

New York, NY — **Feb, 17-19, 1979**
Star Trek Space Expo
88 New Dorp Plaza
Staten Island, NY 10306

The STARLOG/FUTURE space art slide show, "Reaching For The Stars," is available to all conventions. Featuring a music score by Eric Wolfgang Korngold, the show generally accompanies a guest appearance by members of the staff. Convention organizers should contact Tom O'Steen to make arrangements.

A Fan News Column by Susan Sackett

STAR TREK REPORT

The Setting is Familiar, But . . .

As soon as Robert Wise and Gene Roddenberry are seated, the lights in the Studio Main Theatre dim, the curtain parts and the images of the latest "dailies" fill the screen—Captain Kirk, his grey and white uniform reinforcing his look of authority; Mr. Spock, logically cool as ever; Dr. McCoy, ready to dispense advice with his pills—familiar faces, somehow frozen in time, subtly changed in the last nine years.

The setting is familiar—it's definitely the *Enterprise,* but there's a slight difference here too, like comparing an old DC-8 jet with one of today's sleek 747s. The scenes are viewed critically by Wise and Roddenberry. Is it a little soft (out of focus) on the right? Was that a small scratch on the film? Which "take" looks best? But the room is also packed with production crew and staff who applaud the day's scenes when the lights come up. All agree on one thing: it's looking great!

Viewing dailies is just a part of each production day, but in a way it is the highlight. For those of us here it's a promise of how incredible this motion picture is going to be. Principal photography is scheduled to continue until mid-December. Now that things are moving along well, there has been time for occasional relaxation, for old friends to renew the friendships made back in the 60s during the original television show and for new friendships to form. *Star Trek—The Motion Picture* is not just another company making another movie—it's a family, with some newly welcomed relatives.

As with any family, there have been parties on important occasions. August and September saw birthdays for Gene Roddenberry, Robert Wise, Jon Povill (associate producer), Harold Livingston (writer) and John Rothwell (publicist). One of the largest parties was for Gene, with about 100 people crammed into our offices munching a birthday cake decorated with spaceships and sampling hors d'oeuvres prepared by Gene's wife, Majel Barrett (Dr. Chapel). A couple of weeks later another large party was held, this time on Stage 9, with Robert Wise hosting

Above: James Doohan as Scotty, Steve Collins as new character, Decker, and DeForest Kelley as Bones surround northern California Muscular Dystrophy poster boy, Tom Lee, on the set of *Trek* movie. Right: the cast and crew take time out from filming to celebrate the birthday of director Robert Wise. Both Wise and producer Gene Roddenberry had birthday bashes on the Paramount lot.

while everyone helped themselves to *two* birthday cakes. And of course, there are the traditional parties each Friday after the week's shooting.

Shooting has not been limited to Stage 9, and at the moment, *Star Trek* is Paramount's largest film project in several years, occupying *five* soundstages. Stage 9 houses the *Enterprise* sets—the bridge, the engine room, sickbay, Kirk's quarters, the transporter room and many corridors. Stage 10 is used primarily for storage, makeup (Fred Phillips' headquarters his workshop here) and dressing rooms for Leonard Nimoy and DeForest Kelley. Stage 8, still under construction, will be our biggest single set—the Rec Deck—which occupies the *entire stage*. Stage 17 sets include the travel pod and office complex; stage 18 houses another large set, the cargo deck. It is on this stage that Robert Wise uses a crane to hoist him to his directing platform 20 feet above the floor. From this vantage point he must use a microphone in order to be heard, and has occasionally used that Hollywood trademark of all directors—a hand-held bullhorn.

Security has been extremely tight, with two guards on the stages being filmed that day (the others are locked up tight when not in use). No one from outside the company is allowed onstage without being screened, issued a special identification badge and personally escorted by someone from the crew or staff. And the guards are strict. In fact, during the first week of production, I was asked to leave the set twice—until they came to recognize my face. (I understand the head of the studio had similar problems, so I didn't mind!)

Although *Star Trek* is a closed set, there have been a few VIP guests. Venerated science-fiction writer A. E. Van Vogt toured the sets, accompanied by our NASA technical advisor, Jesco von Puttkamer and Gene Roddenberry. Famous old-time Hollywood director Henry Hathaway, a close personal friend of Roddenberry, also paid us a visit. Two young ladies traveled all the way from Japan and were especially delighted when they met George Takei, who conversed with them in fluent Japanese.

One very special guest was the northern California Muscular Dystrophy poster boy, Tom Lee, who was thrilled to meet the *Enterprise* crew. All through the month of August, after we began production, donations were collected onstage for the Jerry Lewis Muscular Dystrophy Telethon during Labor Day Weekend. Jimmy Chirco, who is responsible for craft services (keeping the cast and crew supplied with coffee and other requests), took a personal interest in the collection, and over $500 was donated by carpenters, technicians, actors and others on the set. Jimmy, who has known Jerry Lewis for many years and worked with him on several pictures, is continuing to collect for this worthy cause, and has begun organizing the *Star Trek* softball team, with money donated for tickets going to MD.

Tryouts for the *Star Trek* softball team are being held shortly, and William Shatner, Stephen Collins (Decker), Walter Koenig and others are planning to participate. Most of the ladies will offer their services as cheerleaders, although several (not this writer!) hope to make the team. Our first game may have formidable opponents: we're hoping to play the gang from *Happy Days,* television's number-one show, also produced here at Paramount. They have several years of practice, so it should be a good game.

Captain Kirk vs. The Fonz? That's Hollywood! ★

SUPERMAN™

Ready for Takeoff

In a few weeks, Superman—The Movie *will leap onto movie screens across the country with a $50-million budget. What can moviegoers expect from the celluloid Man of Steel? Everything.*

By KENT DORFMAN

On December 10, 1978, the world will witness the arrival of motion pictures' most expensive screen creation to date . . . *Superman—The Movie!* After nearly five years of planning, two years of filming, countless SFX problems and more than a $50 million budget, *Superman* will premiere at a charity benefit, which will host such notables as President Jimmy Carter.

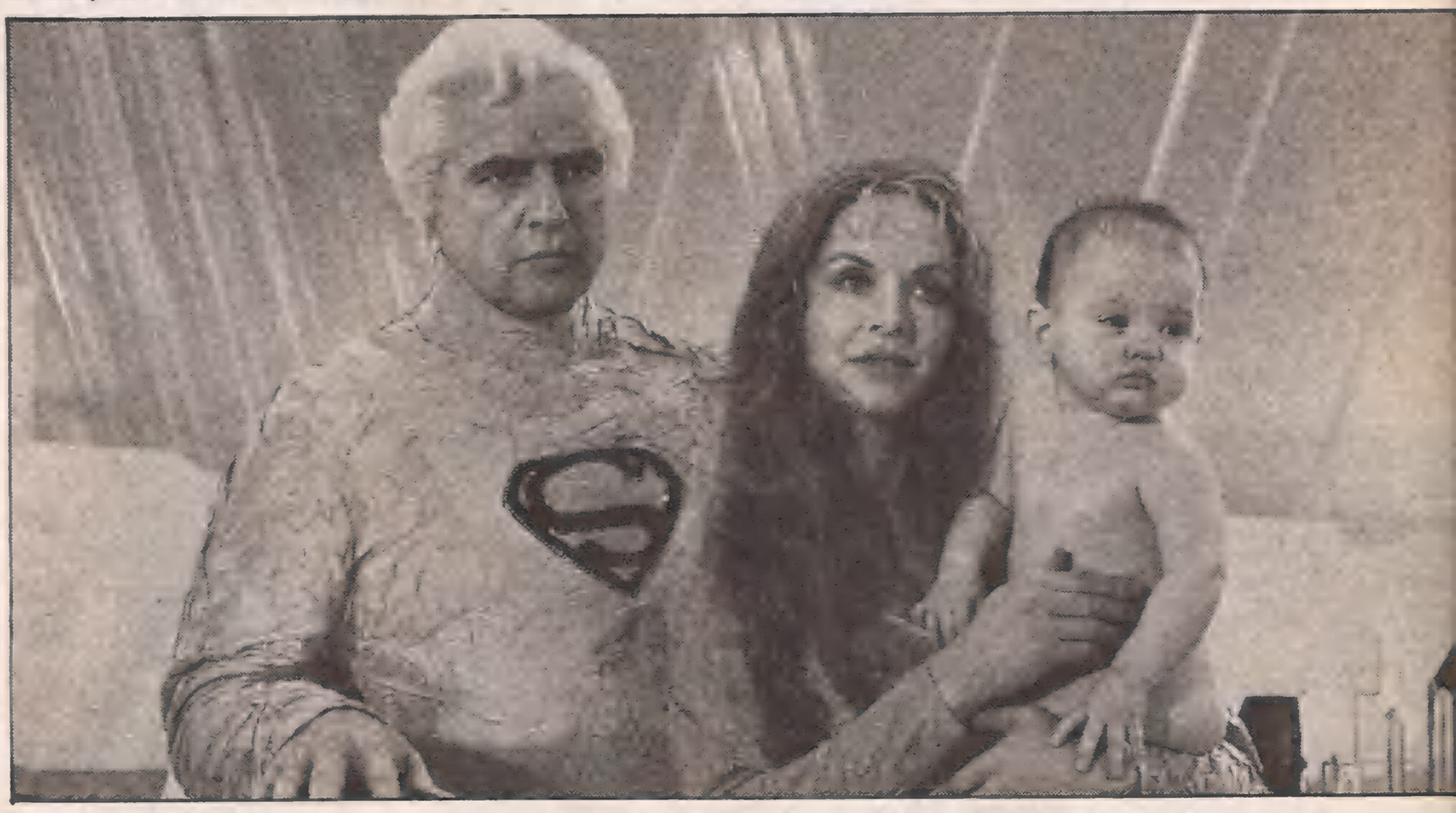
Probably the most talked about movie to come along in years, *Superman* has been keeping both media writers and Warner Communications publicists hard at work for months. With a cast including Marlon Brando (Jor-El), Susannah York (Lara), Glenn Ford (Jonathan Kent), Gene Hackman (Lex Luthor), Margot Kidder (Lois Lane), Terrance Stamp (General Zod) and Chris Reeve (Superman/Clark Kent), the opulent production has intrigued every comic book enthusiast in the world since producer Ilya Salkind announced the project over two years ago. According to the *Superman* cast and crew, comic lovers will not be disappointed.

Krypton, The Phantom Zone, The Fortress of Solitude and other *Superman* comic book staples will all be present on the widescreen, and the special effects helmed by Roy Fields, Colin Chilvers, John Richardson, Wally Veevers and Les Bowie are guaranteed to please. "I'm having a hard time containing my enthusiasm for this magical picture," beams Warner chairman Ted Ashley when asked about the film's potential.

For the *Superman* cast and crew, however, the magic was long and hard in coming. "For my next picture," says director Richard Donner with mock severity, "I want a script about two old ladies in wheelchairs." Donner's challenges while filming the saga of The Man of Steel were staggering. The movie, carved roughly into two sections, the origins of Superman (from Krypton on) and his adventures in Metropolis, presented constant problems of an *unheard of* nature.

Superman's on-screen flying prowess (or lack of same), for instance, actually postponed the release of the film from June of 1978 to December. "Our Superman *has* to fly," explained Donner during a production snag, "He saves the world!" After months of designing and redesigning different types of flying shots, SFX master Chilvers finally came up with a new process which is being touted as unparalleled in its realism.

Still, over the two-year period of filming, the updating of the legend triggered an avalanche of headaches. "We had problems with his cape," recalls Yvonne Blake, the costume designer. "It needed to billow in flight yet go through fire."



Above: Marlon Brando as Jor-el and Susannah York as Lara with the child hero.

Superman's relationship with Lois Lane was also a ticklish situation, worthy of a solid screen update, but not *too* modernistic an update. "There are a lot of funny bits in the movie," Margot (Lois Lane) Kidder reveals. "Lois prepares an omelette but Superman cooks it with his X-ray eyes. Lois chain-smokes too, and Superman nags her to give it up. We make love . . . but it's tasteful."

Everything about the new Superman is tasteful and quite honorable as well. "Of course, he could see through Lois' clothes with his X-ray vision if he wanted to," adds Donner, "but he's not that kind of guy."

Donner's kind of guy will soar onto the silver screen in less than a month, unleashing a torrent of SFX-laden superheroics. Among the more spectacular images to be found in the forthcoming production: 3-year-old Superboy's first lifesaving feat—saving Pa Kent from a speeding auto; the destruction of the planet of Krypton; the construction of The Fortress of Solitude; the exploration of Lex Luthor's underground hideout; an escape from The Phantom Zone; a super-attack on Mount Rushmore and some breathtaking, in-flight superheroics.

As millions of fans wait to see The Man of Steel vault into widescreen action, producer Ilya Salkind reflects on his titanic SF adventure. "If it works," he smiles, "I'll be wealthy to the point where I need never work again. If it doesn't, I'll be ruined."

Will *Superman* fly or flop?

Will Lois Lane find happiness with X-rayed omelettes?

Will Lex Luthor enslave Earth?

Will Ilya Salkind lose his shirt?

Tune in to STARLOG #20 for the *exclusive,* behind-the-scenes, full-color story of *Superman—The Motion Picture!* ★

Top: Christopher Reeve as Superman in his first eventful meeting with Margot Kidder as Lois Lane. This scene takes place immediately before he takes her on an around-the-world flight. Above: The Man of Steel faces his foe in a reconverted version of Grand Central Station. Witnessing the climatic confrontation is Ned Beatty as Luthor's clumsy right-hand-man, Otis.

THE MAGICAL TECHNIQUES OF MOVIE & TV

SFX

PART XIV: THE MOTHERSHIP

Series Edited by DAVID HUTCHISON

By PAUL MANDELL

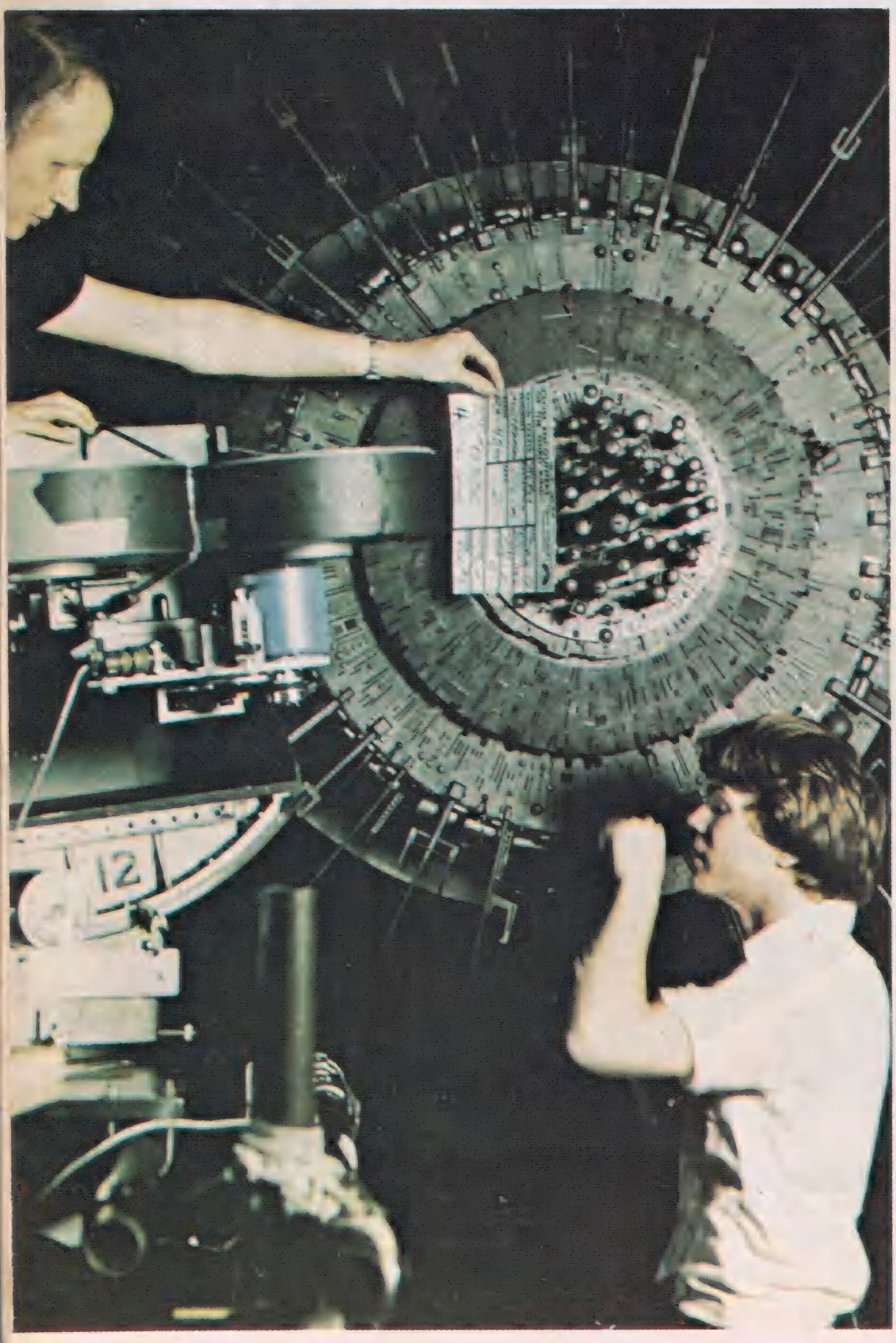
The *Close Encounters* Mothership, a startling phantasmagoria of light and color, represents a grand effort of artistic talent and modern technology in the field of motion picture special effects. So compelling is the illusion of the Mothership landing, it undoubtedly would have left Klaatu breathless had he decided to book a return trip to Earth twenty-seven years later. Universally, audiences were struck by the *reality* of the craft from its first jaw-dropping appearance to its glorious final ascent into the heavens.

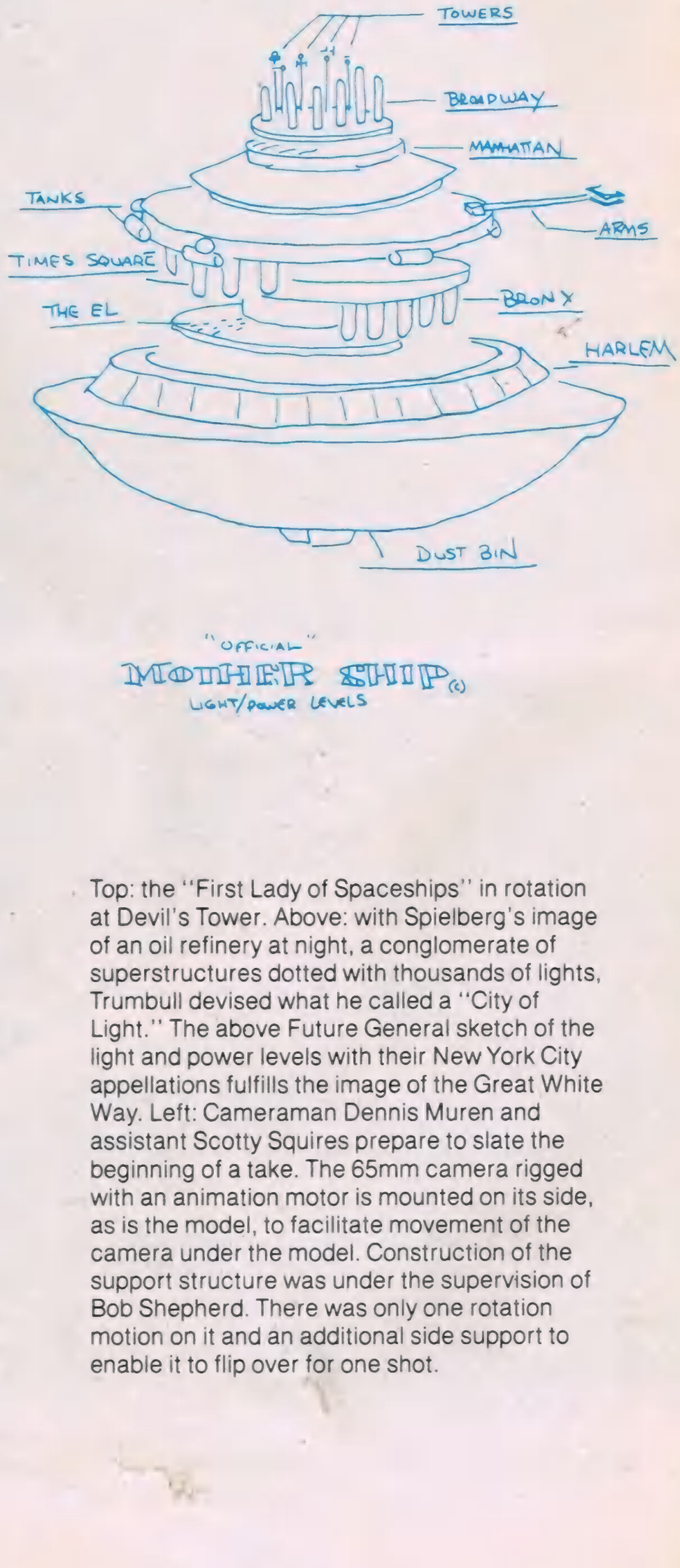
How did such a unique concept come about? Some ideas are easily translated from thought to finished art with few changes along the way. The design of the Mothership grew from Steven Spielberg's determination that the interstellar craft had to stagger the audience. A number of ideas were tried and discarded over many months.

"Originally we had a Mothership that looked like half of an ice-cream cone,"

PHOTO: © 1978 COLUMBIA

Top: an enlargement of one of the 70mm frames of the Mothership sequences from *CE3K*. Above: an early rendering suggesting the scale and impact that Spielberg sought. The design of the Mothership grew from Steven Spielberg's determination to stagger the audience with its scope, and enrapture them with its cosmic beauty.





"OFFICIAL"
MOTHER SHIP(c)
LIGHT/POWER LEVELS

Top: the "First Lady of Spaceships" in rotation at Devil's Tower. Above: with Spielberg's image of an oil refinery at night, a conglomerate of superstructures dotted with thousands of lights, Trumbull devised what he called a "City of Light." The above Future General sketch of the light and power levels with their New York City appellations fulfills the image of the Great White Way. Left: Cameraman Dennis Muren and assistant Scotty Squires prepare to slate the beginning of a take. The 65mm camera rigged with an animation motor is mounted on its side, as is the model, to facilitate movement of the camera under the model. Construction of the support structure was under the supervision of Bob Shepherd. There was only one rotation motion on it and an additional side support to enable it to flip over for one shot.

"Originally we had a Mothership that looked like half an ice-cream cone. It was built and then shelved . . . in January of 1977. Steven said he wanted to change the design!"

recalls chief modelmaker Gregory Jein. "It was built and then shelved; that must've been in January of 1977. It was a very simple shape — it had a disc on the bottom, and the images that were to be projected onto it were being photographed. Then Steven said that he wanted to change the design."

And so began the evolutionary process. At the early stages it was thought that the Mothership should be a dark looming mass seen only as a shadow hanging over the throng of startled faces during the climactic scene, for which the live action was filmed in Mobile, Alabama. This led to the construction of the giant ice-cream cone which was then dropped in favor of a more potent effect.

Another early concept attempted an explanation of the maternal attachment given to the *mother* ship. In an early version of the shooting script, Spielberg hinted that the aliens struck an "instinctive" chord in humans as the "Mother of Mankind." As a visual clue, it was thought to have the ship resemble a female breast, a design SFX chief Doug Trumbull devised from Spielberg's implied theme. The essence of the idea was that sex is more than just a procreative capacity, that humanity is reaching out towards a primal God-image. The aliens themselves were to be in some way representative of this, as was the shape of the mountain — Devil's Tower. Perhaps this concept was dropped not so much because of the controversy it would stir, but rather the sheer difficulty of presenting this theme in cinematic terms within the context of the story.

Still, in searching for something dazzling, Spielberg wanted to *enrapture* the audience with an object almost beyond belief.

While in India, a new image captured his mind — an oil refinery at night, a conglomerate of superstructures dotted with thousands of lights. As far as he was concerned, that was it — the refinery became the core of Spielberg's Flying Dutchman, a light-studded crown atop a floating musical macrocosm of staggering dimensions.

Using an oil refinery in El Segundo, California, as a reference image, Trumbull envisioned a marriage of the skyline tableau with a swirling array of moire patterns and, in collaboration with Spielberg, devised what he called a "City of Light."

The first step was taken by production illustrator Ralph McQuarrie, who created a composite painting based on a night view of the San Fernando Valley with an oil refinery. Spielberg and Trumbull made suggestions and revisions. Then McQuarrie did a series of beautiful color renderings (see the article on McQuarrie and the *CE3K* painting in STARLOG #17) and the final design reached the model stage.

Enter Greg Jein and his skillful entourage of miniatures experts who, after months of dealing with the craft's disembodied underbelly, were finally able to tackle something tangible. The image in Steven Spielberg's imagination had started to become a reality.

The name Greg Jein (pronounced "Gene") is certainly not alien to the fantasy film genre. Jein, a young Chinese-American expert on model spacecraft, had established quite a reputation for himself in Hollywood. He built the ships seen in *Flesh Gordon, Dark Star,* the plane for the second *Wonder Woman* TV show, the saucer for the TV movies *The UFO Incident* and *Spacewatch Murders* (in conjunction with Paramount's Magicam process), the rocket for *Laserblast* and crafts for several Trumbull tests (pilots for *War of the Worlds* and *Journey of the Oceanauts*, to name a few).

Though the working atmosphere during the Mothership construction was relaxed, it took someone with a lot of know-how to oversee it and pull it all together. "We started working on a four-foot hemisphere," recounts Jein. "I sculpted some tiers out, approximating the color drawing layer for layer. The main bulk of it was done by myself, Peter Anderson and Larry Albright. Jim Dow and Ken Swenson built the bottom part of it and then they got pulled off to do the UFOs. Other people were there, on and off. In drilling holes in the Mothership for the light columns, anyone who didn't have anything in their hands was usually thrown on a drill press. Even Steven and some of our secretaries were drilling holes!"

Transforming this strange mass of fiberglass and plywood into a neon wonder was no easy matter. The versatile Bob Shepherd, production manager on *Star Wars*, organized the complex maze of electrical systems. Dimensional artist Larry Albright was primarily responsible for the incredible network of neon tubing. "Peter and Larry put most of the final wiring together," recalls Jein. "I think they ended up using 17,000 volts on the thing." Spielberg, of course, was continuously on hand, monitoring the progress and making suggestions that he hoped would heighten the impact.

"Steven would always want something changed after he had seen the dailies," says Jein. "He'd say, 'Let's put some more stuff here' and we'd add more lights. So the control box almost doubled in size — it almost looked like a robot in the end!"

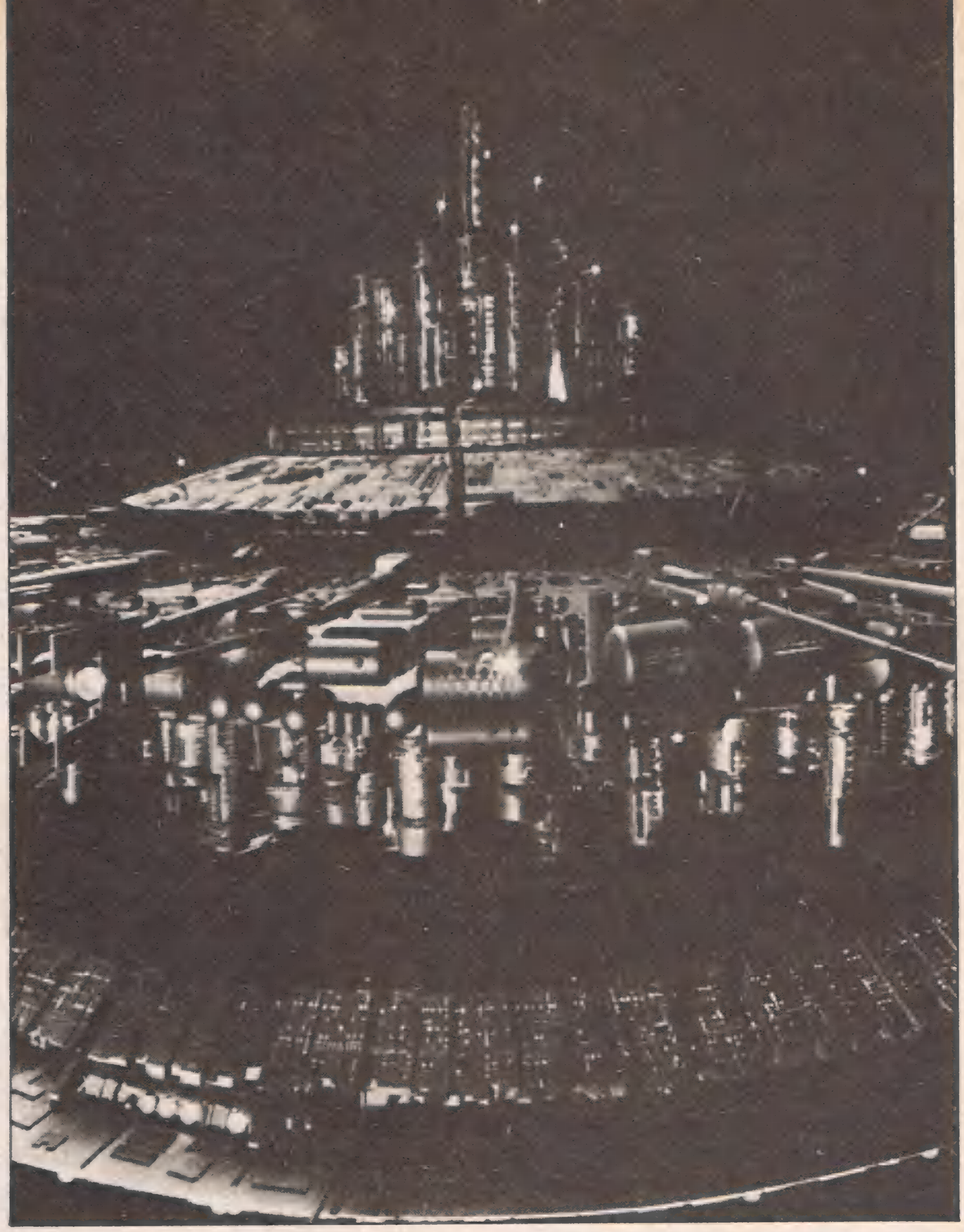
Packed with electronic gear, repairs on the model would be time consuming and difficult. "Fortunately," sighs Jein, "only one neon unit broke during the entire photographic process." Repair was a delicate operation. "The whole 'Manhattan' upperstructure was attached with six little inset screws. It took one guy to unscrew it and pull it out, while somebody else reached inside to disconnect the tangle of 'umbilicals.' Looking inside it was like looking into a can of worms!"

Other Mothership crew members included some *Star Wars* alumni — Dave Jones, a talented artist, who was not only responsible for the fine detailing of the miniatures in that film, but also for the model work in TV's *Space Academy*. Paul Huston, also of *Star Wars, Space Academy, Jason of Star Command* and the forthcoming *Flash Gordon*, worked on the Mothership for about three days and basically tended to the holes that were drilled. Jones worked closely with Jein in fitting some of the pieces together.

Originally slated for an April deadline, it wasn't until late May of '77 that the Mothership was ready to go before the camera — at about the same time that *Star Wars* was released. The final miniature was a four-foot high, six-foot wide plexiglass-aluminum-steel-plywood monster weighing somewhere between 150 and 200 pounds and covered with literally thousands of tiny holes. Imagine the moment of anticipation in the studio when, for the first time, it was "plugged in" shining in all its glory.

The job of getting the Mothership scenes on film was given to Dennis Muren, a tall, lanky, thirty-one-year-old effects cameraman with a forthright personality and a valuable backlog of technical expertise. During his college years Muren produced and directed the original 16mm version of *Equinox* (not the hybrid version put together by Jack H. Harris), which was conceived as a visual-effects showcase for himself and stop-motion animator David Allen.

After paying his dues at Cascade Pictures, where he photographed everything from the Jolly Green Giant to the Pillsbury Doughboy, Muren went on to film the high-speed miniatures in *Flesh Gordon* and assisted Jim Danforth on



The Mothership—a City of Light. Covered with literally thousands of tiny holes, the Mothership required the personal attention of thousands of man hours. Much of the time was spent drilling the tiny holes. Anyone who didn't have anything in their hands was put behind a drill press. Even Steven Spielberg and some of the secretaries were drilling holes!

Willie Wonka and the Chocolate Factory. His career took a giant leap forward when John Dykstra selected him to assist Richard Edlund in the blue-screen photography of ship miniatures and star backgrounds in *Star Wars*. Muren filmed about half of the effects scenes and literally choreographed the rockets in flight via the use of the motion control Dykstraflex camera. (STARLOG is currently planning an SFX article on motion-control systems.)

Dennis Muren's experience with motion-control equipment proved invaluable, enabling him to land his position on *CE3K*. "I was just wrapping up *Star Wars* at ILM (Industrial Light and Magic)," remembers Muren. "John Dykstra mentioned sort of jokingly that when *Star Wars* is completed I could probably get some work with Doug Trumbull on *CE3K*. Doug and Richard Yuricich had laid the groundwork for all the effects photography on the show. What they needed was somebody to operate the motion-control camera, to shoot some sort of sequence. I had no idea what it was! I contacted Bob Shepherd and eventually got on *CE3K*, not knowing what my job was going to be. That happened on the middle of February 1977; I left *Star Wars* and went right into *Close Encounters*. I believe there was only a four-day period that I had off between pictures!"

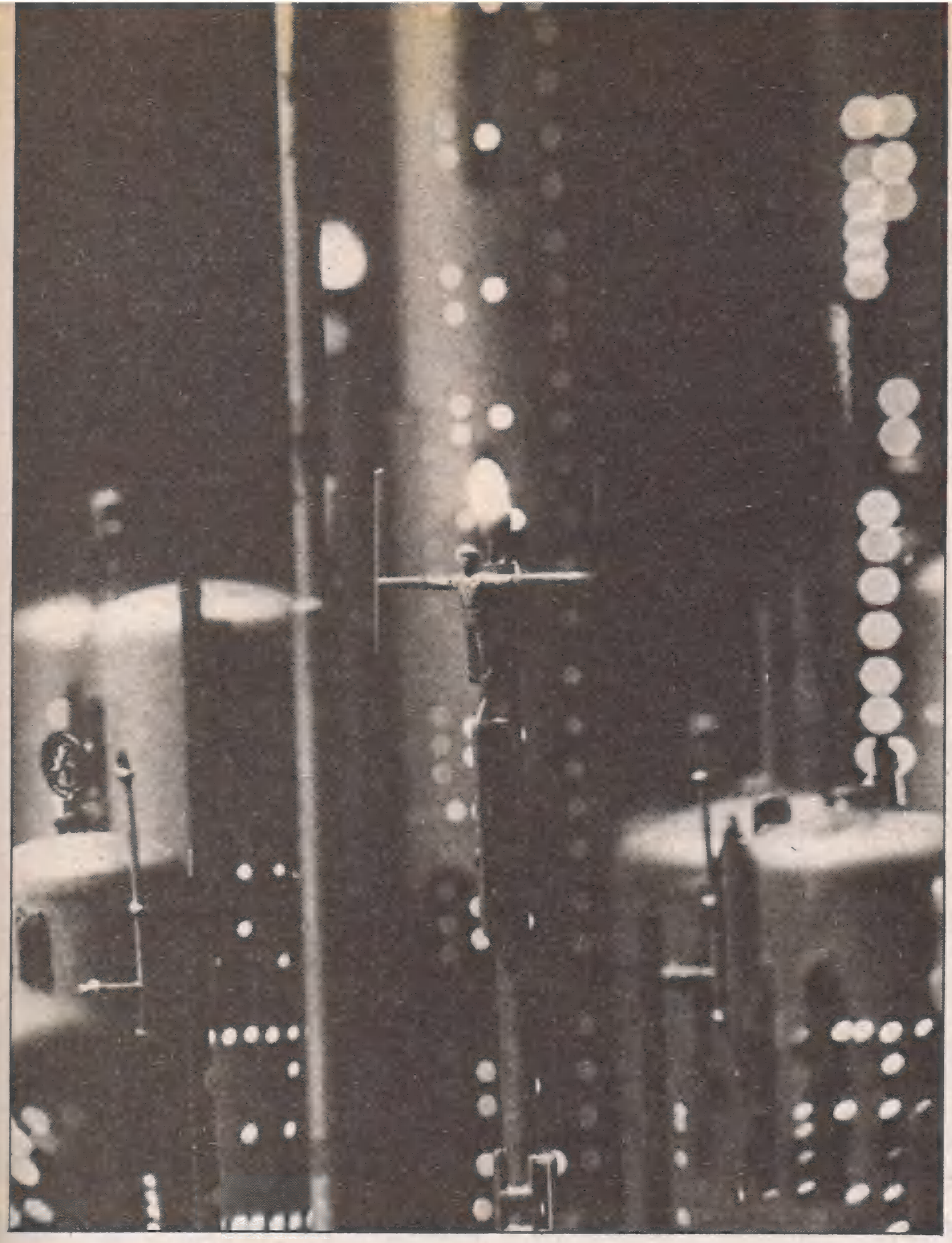
Trumbull's company, Future General, is where all the magic occurred. Here, Dennis found himself mingling with a small corps of technicians and model-makers busily engaged in designing mysterious-looking setups.

Spielberg's clandestine cover-up was no mere rumor! Even at this stage of the game an air of secrecy seemed to hover over the Mothership operation, perhaps largely due to all the hectic activity that allowed no time for extraneous questions. "We were shooting in what appeared to be an annex building of some kind, and it seemed to me that it might be an insignificant part of the movie. Much to my surprise, this turned out to be where the Mothership photography took place! The room was only about fifteen feet wide and forty feet long. Actually, it was the only space they had available to shoot this! After being there for a few days and trying to piece together what was going on, I sort of realized that this was the conclusion of the film. Nobody bothered to mention what it was — not that they didn't want to, but they were all very busy trying to work on other aspects of the film."

When audiences experience the wondrous landing of the Mothership, they are really seeing two major sequences photographed many months apart. Much to the credit of all concerned, they blend beautifully. The first is the footage of the aforementioned underbelly (a four-foot hemisphere) which incorporated the use of geometric patterns and glowing colors. The second is the *entire ship* floating as seen from a distance, whether it's coming over the mountain or going up and drifting off into space. "As the underbelly scenes were being shot, which was the first thing I photographed," says Muren, "the actual design of the entire ship was being finalized. I must've been on *Close Encounters* for two and a half months shooting the underbelly stuff without knowing what the Mothership was going to look like!

Then an additional two months were required to film the scenes of the entire ship. The way we worked it, Doug Trumbull would set up a shot, with the exposure already worked out for the most part by Richard Yuricich, and it was up to me to make sure those effects scenes were shot properly. There were about twenty cuts of the underbelly, with the live-action portions of the people looking up having been filmed in the Mobile hangar. The live-action setups were under Steven's supervision."

If these great fluctuations in pre-production and coordination of the Mothership sequence seem strange, wait — there is more. Much to his surprise, the equipment Muren had to use to film the ship was far less sophisticated than the hardware used to film the supporting effects scenes. "I was using a very *primitive* motion-control system. The main motion-contol equipment was being used by Dave Stewart to shoot the UFOs. The one on *Close Encounters* was a little more bulky than the one used on *Star Wars* because it needed to carry a 65mm camera; it just didn't have the flexibility of the Dykstraflex. But I *never used* it — that was all Dave Stewart's. What I had was a motor-driving system which Doug called the *miniscan*, a forerunner of the motion-control system built in the early 1970s by Jerry Jeffress and Al Miller. In fact, this mechanism used to shoot the Mothership was originally built for some early TV commercials that Doug Trumbull did when he came back from *2001*. Basically, all it had was a four-motor drive, which



PHOTOS: © 1978 COLUMBIA

The towers in closeup. A good deal of detailing was applied to the ship to enrich the texture of the model. The four-foot model would be photographed to appear thousands of feet across. Spielberg was a fountain of suggestions; he was continuously on hand, usually pointing out places that needed more detailing or more lights to heighten the impact.

could run four motors at any desired speed and it could repeat the action. But it didn't have any way to *vary* the speed; it didn't have the capability of reprogramming the various speeds *during* the shot as it was with *Star Wars*. It had no memory function. So all that we could do for the most part was the continuous motion using the four-motor capabilities. It's interesting that the primitive equipment was all that was necessary to shoot the climax of the movie."

One major point about the effects work in *Close Encounters* to consider is that most of those shots were designed to work with *simple super-impositions* rather than with traditional traveling mattes. And unlike *Star Wars*, the blue-screen matting system was never used — by and large, what you saw were mainly double exposures.

"In *Star Wars*," observes Muren, "ships had to travel over the surface of the *Death Star* and they had to appear solid when traveling in *front* of other ships. Richard Edlund and the others felt very strongly that by 'double-passing' the ships — that is, shooting *one take* of the ships against black, then shooting a *second take* of a silhouette of the ships repeating the same movement against white to make a matte — it would not match up satisfactorily on the second pass. Richard wanted one image on film from which the matte could be pulled and the blue-screen system would do just that. You'd pull a matte from the original negative instead of relying on a piece of equipment to generate the matte that may have been slightly out of register on the second exposure. In *Close Encounters*, very seldom does anything go in front of anything else."

When mattes *were* required, a system was set up by Don Jarel and Bobby Hall using an animation stand as a light source which would enable objects to pass in front of other objects on a limited basis. That procedure was done only on very special occasions. Interestingly enough, the Mothership matte was generated by the method that Richard Edlund shied away from on *Star Wars* — the six-foot model was filmed once against a black drape, then filmed again against a white background. The movements of the two passes weren't perfect but were close enough to produce the required effect. Exposures varied greatly. "The Mothership was filmed with lens openings anywhere from f/5.6 to f/16," recalls Muren. "There may have been one scene shot at f/22 for extreme depth of field, but most of the time we could not use that aperture reading, because we literally didn't have time to do it. There were shots that would have taken perhaps twenty to thirty hours to shoot, and there were too many things that could've gone wrong in thirty hours!"

Thirty hours? Is that possible? The truth of the matter is that certain shots *did* take up to thirty hours to photograph and lasted a mere six seconds on the screen!

The Mothership and the smaller UFO craft were filmed in a smoked environment to create a soft, glowing, ethereal look. "This smoke," says Doug Trumbull, "created the same effect in miniature as normally contaminated air does at full scale. In order to actually see and photograph beams of light and airflow using a 1/20th scale miniature, our air had to be twenty times dirtier than ordinary air."

But again, there were problems. "The major motion-control system was being used by Dave Stewart in an electronically controlled, smoke-regulated environment," relates Dennis Muren. But once again, for the Mothership, we had to rely on more primitive circumstances. We had to use a makeshift, pieced-together system in which the smoke density had to be monitored *completely* by hand during the shot! So we wound up using a manually operated smoke-density situation for the climax of the film. We had to monitor it about every three minutes or we'd get a flickering effect during the shot. Most of the Mothership shots took eight or nine hours to shoot! So every three minutes it had to be checked for smoke density; if the smoke was too thin or too thick, we would have to take it out *by hand* or fill it up using a Mole-Richardson smoke machine. We had a little observation booth in the corner where we could look into the smoke-filled room through a sheet of glass. It's interesting to point out that the still (photograph) in *American Cinematographer* is *not* the electronically regulated smoke room as described."

Now about those thirty-hour visuals that lasted but for a few seconds of screentime. The reason: extremely long *time exposures* which gave the Mothership landing its breathtaking grandeur. All of this occurred in the underbelly scenes, long before the final ship was realized. Actually, this is simply the same technique one would use to photograph stars at night with a still camera or to obtain an eerie pic-

"As the underbelly scenes were being shot, the actual design of the entire ship was being finalized. I must have shot 2½ months of underbelly sequences without knowing what the Mothership would look like."

ture of headlights forming a streaked path on a highway. By keeping the lens open for an extended period of time, visual data is accumulated on the same negative. "If you look at the underbelly," explains Muren, "you'll see yellows and oranges and blues, and a white scanning line around the base of it. The bright yellows required as much as *three minutes* of exposure per frame. We would have to rewind and shoot the scanner (the white band). That was a form of streak photography requiring a minute per frame. Another exposure, the blue-white pattern, required three and one-half minutes per frame, and there was another exposure in there made at about fifteen seconds per frame. Interestingly, there was one shot in the underbelly stuff that had *seven minutes* of exposure per frame! When the underbelly descends, a hot ring of bright yellow light starts to open up. It's cut before the ring completely envelops the underbelly, but that entire ring was a seven-minute pass. Therefore, the total exposure on a single frame of film for the underbelly would be somewhere around twelve minutes per frame. So we're talking about maybe a *thirty-hour pass*; one shot made up of 150 frames!

"Now we needed to set up a system in order to do this," Muren elaborates. "I was fortunate to have as my assistant Scott Squires, a young dedicated filmmaker who had been with *CE3K* since the beginning. Scott had earlier developed the cloud techniques to be used in the film before going on to the Mothership sequence. His familiarity with the equipment and personnel at Future General helped me to quickly move into their mode of operation, which was much more rigid than *Star Wars*.

"Scott and I would set the shots up and sit through the major daytime pass. Then another young filmmaker, Hoyt Yeatman came in during the night and 'babysat' the shot's longest pass for us. If anything went wrong, Hoyt would either call me up or shut the unit down and leave a note of explanation. The next morning we'd correct the breakdown and start the shot all over again. We would always do the *hardest* passes first, the ones with the most chance for error. So what was being built up was essentially a finished multi-pass Mothership shot. And we really did well! We hardly had any retakes. Scott and I paid a lot of attention to trying to get everything right the first time."

Sound complicated? It isn't, really. Just time-consuming. Surprisingly, the Mothership and underbelly sequences were brought in for a mere fragment of Doug Trumbull's $3.5 million effects budget despite the long manhours, due largely to the tiny crew shepherding the operation. Most of the money went into the Mobile footage, where huge front-projection screens had to be erected and actors had to be transported, sheltered and fed.

The Mothership itself presented a major rigging problem. It took five or six people to lift it safely. While Greg Jein supervised the construction of the ship, Bob Shepherd supervised the construction of the support. There was only one rotation motion on it and an additional side support enabled it to flip over for one shot. The supports were all pipe rigged and counterbalanced. Most of the sequence was shot with the ship on its side and the camera on its side, as well, in order for the camera to be able to move freely under the model.

"One of the biggest problems in filming the Mothership was trying to keep the light off the model when filming its matte, since the room was so small," recalls Muren. "The model itself was about twelve inches away from the support, so there was no problem in blocking out the support when we shot the ship exposure. When we had to do the silhouette pass against the white background, we backed up the support, covered it with a giant white cloth and carefully lit the cloth so that it was as flat a white as we could get. When the high-contrast matte was printed, the white-covered support would be rendered clear on film and the ship would go dead black. We also had garbage mattes made to opaque out the peripheral areas of the shot. As long as we had the ship backed up, that's all that mattered, and the rest of the room could be eliminated by an additional garbage matte hand-generated by rotoscope in Bob Swarthe's animation department." Says Greg Jein: "We even put a neon ring around the support to produce a diffused white glow to match the white background. They're using that system on *Buck Rogers*, too."

One final contribution of Dennis Muren to *CE3K* involved the end title sequence. "Most of the flying scenes were set up by Doug Trumbull," Muren says, "but Steven and I designed the last few shots of the film, the actual *placement* of the Mothership. This dictated where the title credits would appear in the frame." Originally, Spielberg was going to end the picture with Jillian photographing the ship taking off — a series of still photos — as was suggested in the book. "Steven liked the image of the ship in that position so much that he decided to back the end titles with it. Here we thought the Mothership photography was all over and suddenly Steven came in with this idea which meant another month's work! But it was worth it. I made up a quick set of thumbnail sketches and took it from there."

With many tedious hours necessary for the Mothership sequences, occasionally someone would invent a way to break the boredom. "One Saturday it rained," recalls Jein, "while we were working on the wiring, a rather boring job. We sent out for some guacamoles and taco chips. Peter Anderson, Dave Jones and myself wound up in a taco-guacamole fight. You could hear taco chips in the Mothership during rotation for weeks afterward. I think they're still in there!"

Paying homage to George Lucas and *Star Wars* on screen in a discreet manner was just another way of livening up the experience. "Dave Jones made a small R2D2 that was stuck in as a joke. That one was just buried in the myriad of columns in the back of the ship. It was Doug's idea to do this during the first appearance of the Mothership, so he suggested that we put the R2 in a fairly visible spot. We later took it off and I made one that had a fiber-optic light in its head and placed it right in front of four banks of lights. It's the only in-joke you can actually see in the film!"

Underlying this mini-saga of the Mothership from conception to realization is an appreciation of a simple fact that tends to be obscured when looking at the technical details. To create something that doesn't exist, and to make it appear *absolutely real* on film, requires more than a sculptor's tool or a well-used drill press. The pieces of neon tubing, plywood and wire that are used do not make the illusion. There is a kind of creative cement that brings it all together — a cement, specially formulated in Hollywood, of experience, know-how and an intuitive force capable of freeing the imagination. We all love to be tricked, but we hate to see the seams. In the case of the Mothership and its sister UFOs, it is difficult to believe that Spielberg didn't just go out and hire a few passing flying saucers for his film.

Seeing an illusion is one thing; feeling it is another. There can be no greater monument to the artists who toiled and tinkered with this grand illusion, than those gasps of awe and admiration emanating from theatergoers as the First Lady of Spaceships takes her bow over Devil's Tower.★

Above: the Mothership rises majestically from behind Devil's Tower in this famous shot enlarged from the 70mm frame. Left: a view of the control room in which many very long hours were spent monitoring the progress of each sequence. Most of the shots took eight or nine hours to shoot. One sequence required an exposure of 12 *minutes* per frame. One 150-frame sequence required a 30-hour pass.

FAERIES

Things That Go Bump in the Night

By AL FLYN

This Christmas season, prepare to meet: The phooka—a chameleon-like creature with the ability to transform itself into any beastial shape and take hapless travelers for the ride of their terrified lives.

The glaistig—a water nymph, half-woman, half-goat, who seductively lures men into an earthy dance before disposing of them vampire style.

The spriggans—a race of ugly, magical creatures who can grow to titanic proportions at will.

The jack-in-irons—a Yorkshire giant who haunts lonely roads late at night, seeking out stray hitchhikers.

All of these wondrous (and slightly dangerous) beings and others grace the pages of *Faeries,* an eye-boggling book tracing the life and times of Britain's most magical denizens. Written and illustrated by fantasy masters Brian Froud and Alan Lee, *Faeries* is the big Christmas book being offered this year by Harry Abrams Publishers, the company that brought the world *Gnomes* in 1977.

Faeries is the brainchild of two publishing talents, the legendary Ian Ballantine and Andy Stewart, president of Abrams. It was Ballantine, a long-time SF supporter (in fact, together with wife Betty, the first publisher to actually release science fiction in paperback form on a regular basis during the 1950s) who first suggested the project to Stewart.

"Ian had brought us the *Gnomes* book from Europe," Stewart recalls, "and people loved it. It was an uplifting book and it appealed to a great many people, both literarily and visually. We were looking for a logical follow-up. He suggested *Faeries* and it turned out to be perfect."

Working in conjunction with Betty, Ballantine helped put together the inspired team of Froud and Lee and editor David Larkin. His goal? To create a realistic excursion into fantasy that even the most orthodox of science-fiction fans would find captivating. "This is a very special work," beams the ever-enthusiastic Ballantine. "It's not at all juvenile. It represents the thinking of a group of people who have done a lot of research on faeries; serious research. It contains a lot of marvelous fantasy material, material that a reader can take and conjure with, elaborate upon and enjoy the creation of a very special world."

Seated in Stewart's New York City base of operations, the science-fiction publisher relishes the thought for a moment. "You know, at one time, a book like this wouldn't have been possible. Science-fiction people used to think that fantasy was not the proper material for a dyed-in-the-wool SF reader. They rejected it. But I think that Tolkien broke that barrier completely. The joy of participating in a fantasy really utilizes the same imaginative muscles that are used when you are enjoying science fiction. You experience that same sense of wonder."

And wonder, according to Stewart, is what *Faeries* is all about. "This is a trip into a very strange realm. There are no stereotypes allowed. As a result, it's more interesting than those endless conjectures on sweet little wood nymphs. You can only take ten or twelve pages of that fairy-tale stuff before you pass out. Our book has things in it that are a little shocking, a little spooky, a little dangerous. It's a mysterious journey, with hints of evil running all through it. That's what makes it work. There's adventure. Visually, there's a great beauty in all this but there's menace

Left: there are many folktales and songs linking the magical people of the hills with toadstools whose sudden appearance and rapid growth have always seemed uncanny to us. The toadstool most associated with faeries is the red Fly Agaric, a toadstool with poisonous hallucinogenic properties. Right: a tiny leprechaun shows off a natty outfit for a pointy-hatted pixie.

present as well."

Ballantine seconds the emotion. "The book let's you know that those faeries at the bottom of your garden well are not what you think they are. The sooner you realize that, the safer you'll be. Peter Pan would not feel comfortable reading this book. He would probably head for the hills." To prove his point, Ballantine opens a copy of the work and flips to a page showing a particularly hideous, green female thing, wallowing in a stagnant pond. "This is Jenny Greenteeth," Ballantine chuckles by way of introduction. "Jenny lives in slimy ponds. When little girls turn their backs on the slimy ponds, Jenny comes a-calling. The little girls are never seen again."

Ballantine puts the book down gently. "All the faeries in this book are based on actual legends," he stresses. "And the book is both a field guide and a history. It identifies faeries and tells you

Left: Redcap—one of the most evil of the old Border Goblins; he lives in the ruins of castles and towers. Right: a winged faerie.

what to do if you have a faerie encounter. There are also stories in the book, detailing the history of faerie folk."

"And faeries really do figure into the real-life history of England," Stewart adds. "Britain is a very strange place in that we know what happened there from the time of Christ until about 300 AD. But there's practically nothing known about the country from 300 AD until about 1000 AD. There're six hundred years that are practically unaccounted for. It was during that period that the mythological tales concerning King Arthur, Merlin and the various faeries came about. By the time 1066 came around and England reentered the history books, all these legends had already flourished. Nobody is exactly sure where they came from," he finishes, choosing his words carefully, "...or why."

"And it's very important for modern man to know about their world," Ballantine states. "People today are interested in nature and in natural things, correct? Well, it's frequently the case that faeries are on the side of nature. Man continually gets in trouble when he attacks nature, and what really happens is that he runs across a particular faerie who is defending that part of the realm of nature. Part of this book teaches you how to defend yourself against a faerie's power, how to recognize different types. There are over 200 kinds of faeries accounted for in the book."

Included in *Faeries* are tales and descriptions of various dwarfs, goblins, pixies, brownies and nymphs with stunning visual portrayals offered by Froud and Lee. "Those two men captured everything there is to capture about faeries," Ballantine marvels. "They worked together out of the same house for over a year. Betty and I would fly over to England from time to time and check on their progress. Their finished artwork is, well, fantastic."

The two publishers begin to compare notes about their favorite creatures captured on paper, flipping through the hardcover with wild abandon. One likes the bwca (booka), a butter-churning brownie of the Welsh variety. Another prefers the gentle selkie, a seal creature capable of becoming a beautiful girl. But what about the leprechauns, those rakish Irishmen with tales of gold?

In the midst of this magical revelry, Stewart looks up from Froud and Lee's captivating portraits. "The thing to remember," he says, "is that, in a sense, this book is factual. You have to think about the fact that there are faeries out there, but to meet one you have to know what they look like, know where they live. If you're ever going to have a faerie experience, this book will lead you to it better than any other ever printed."

The two men return their proud gaze to their phantasmagoric field guide and behold the image of a twisted, cyclopian terror known as the fachan. Both publishers smile at the creature's snarl. Ballantine was right. Peter Pan would not feel comfortable reading this book... but "It, the Terror from Beyond Space" probably would. ★

The many faces of pixies: the mischievous pixies delight in stealing horses and ponies at night and riding them wildly across the moors. They also enjoy playing practical jokes, like throwing pots and pans at kitchen help. Although they enjoy their fun, they are also hard workers.

CLASSIFIED INFORMATION

SFX VETERAN PAUL BLAISDELL interview. CRAWLING EYE, SILENT RUNNING, LOST IN SPACE, SPACE: 1999, GALACTICA, colorful photo-articles 36 pg. PHOTO FIENDS #3 $2.25-Tim Paxton, 257 Morgan, Oberlin, OH 44070. Ish. #1—$1.75, #2—$2.25.

SUPER SALE ON GALACTICA—Star Trek & Wars posters—COLOR prints. List for 10¢ & stamped envelope—STARPOST ENT., RR1 Box 265, DeSoto, IL 62924

SELLING COMIC BOOKS, Disney, Hero & Sci-Fi Pulps, Sci-Fi & Horror Mags., James Bond, Diana Rigg, "Star Trek", Doc Savage, Art, Movie Pressbooks, Posters, Lobby Cards, Photos, Books, Etc. 1900-1978, Two Giant Catalogs 75c. ROGOFSKY, Box SL1102, Flushing, NY 11354

ALGOL: THE MAGAZINE ABOUT SF. Large size, color covers, 16th year, HUGO Award Winner! $2.25, 1 year $8.00. ALGOL, Box 4175S, New York, NY 10017

JERRY OHLINGER'S Movie Material Store, Inc. 120 West 3rd Street, New York, NY 10012. (212) 674-8474. Open everyday 1:00-8:00 P.M. IND subway, West 4th St. stop. New & old SCI-FI fantasy stills, posters' film etc. FREE list.

THE ROCKY HORROR PICTURE SHOW
T-SHIRTS

QUALITY 100% COTTON T-SHIRTS
MULTICOLORED SILK SCREEN
COMPLETELY WASHABLE
FOR EACH SHIRT SEND $5.95 PLUS .75
FOR POSTAGE & HANDLING
SPECIFY STYLE (A.B.C. OR D) AND SIZE S. M. L. XL

TIME WARP PRODUCTIONS LTD.
DEPT. 55, 7723 3rd AVE.
BROOKLYN, NEW YORK 11209
(N.Y. RESIDENTS ADD 8% SALES TAX)
FOR FAST DELIVERY SEND CERTIFIED CHECK OR MONEY ORDER

COMPLETE STAR WARS MERCHANDISE LIST! 24 companies, over 300 items, handy checklist $1. With Christmas coming, its a helpful gift guide. TKRP, 599 Ridge Row Drive, Hanover, MI 49241

PHOTOS! SCI-FI TV — 1999, Galactica, Logan's Run, Voyage, more! Catalog 25¢. SF Fotos, 3 Woodland, Keansburg, NJ 07734

STAR WARS. Complete 5 series out-of-print gum cards. 330 super mint cards, 55 stickers plus free poster $35. Mint SW Wonder bread sets $3. Battlestar Galactica gum cards $7.50. Tally Ho Studio, 639 Park S.W., Canton, OH 44706. (216) 452-4488.

THE BOOK OF ELLISON! David GERROLD, Robert SILVERBERG, Isaac ASIMOV and ELLISON himself in a 55,000 word quality paperback. $5.95 + 50¢ post. ALGOL Press, Box 4175S, New York, NY 10017

SILENT RUNNING. NEWLY MASTERED SOUNDTRACK. GREEN VINYL DISC ORIGINAL COVER. $7.98 PLUS $.72 FOURTH CLASS, $1.52 FIRST CLASS POSTAGE. CALIF. RESIDENTS ADD $.54 SALES TAX. ORDER FROM H & R RECORDS 257 SOUTH CITRUS AVE., LOS ANGELES, CALIF. 90036

KING KONG
THE THING
CAT PEOPLE
SON OF KONG
LEOPARD MAN
MIGHTY JOE YOUNG
SINBAD THE SAILOR
THE BODY SNATCHER
I WALKED WITH A ZOMBIE
HUNCHBACK OF NOTRE DAME

are now available on

★ ★ VIDEO CASSETTE ★ ★

Now you can enjoy these all-time classic horror and fantasy films in your own home on high quality, pre-recorded video cassettes!

These are full-length motion pictures—not abridgements!

Available in both VHS and BETA II formats!

★ $49.95 each ★
plus $1.00 shipping

Send $1.00 for our complete catalog of video cassettes to:

THE NOSTALGIA MERCHANT
6255 Sunset Blvd., Suite 1019
Hollywood, California 90028

BASIC RATE: $11.00 per line (limit: 35 characters per line) MINIMUM—THREE LINES
Punctuation symbols and spaces count as characters.
Small Display ads: $90.00 per column inch (Camera-ready ONLY!)

HEADLINE: **First line only—Word(s) of your choice (underline them) will be printed in BOLD CAPS.**

PAYMENT: Cash, check or money order must accompany ad order.
(checks payable to STARLOG Magazine)

DEADLINE: For STARLOG #20—in our office by November 29th.
For STARLOG #21—in our office by January 17th.

MAIL TO: **STARLOG Magazine, Classified**
475 Park Avenue South DEPT. — S19
8th Floor Suite
New York, N.Y. 10016

AD COPY: _____

(use separate paper if you prefer) _____

_____

(please print or type) _____

Enclosed: $_____ for _____ lines, running _____ times.

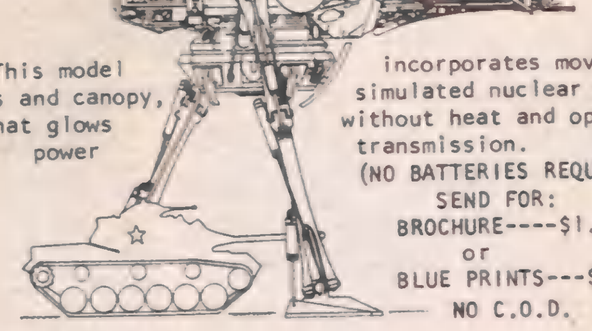
_____
Name

_____
Address

_____
City **State** **Zip**

"THE GARTHIAN STRIDER"

Now you can build your own super-detailed alien machine similar to those seen in STAR WARS and BATTLE STAR GALACTICA. From the Constellation Regulas comes the "GARTHIAN STRIDER," a two-legged walking invasion machine. The detailed blue prints will allow you to build a 12½" model that is suitable for stop motion films, action games or science fiction decoration.



This model incorporates movable legs and canopy, simulated nuclear fuel that glows without heat and optical power transmission.

(NO BATTERIES REQUIRED)

SEND FOR:
BROCHURE----$1.50
or
BLUE PRINTS---$7.95
NO C.O.D.

SEND TO: Cliffridge Publishing, P. O. Box 2, ELK, California 95432

NAME_____

ADDRESS_____

CITY_____STATE_____ZIP_____

HEROIC FANTASY CALENDAR 1979
Assortment of paintings by four of the top science-fantasy illustrators: Boris Vallejo, Ken Kelly, Paul Stenson and Esteban Maroto. The 1979 calendar is only $5.95 plus $1.55 for postage and handling. Send to STARLOG MAGAZINE, 475 Park Avenue South, New York, NY 10016.

COLLECT CLASSIC RADIO SHOWS; cassette $3.00 per hr, 5 hr min. Priceless. For list send $2.00 to: Coley Oldies, 2826 Clark 2, Memphis, TN 38118

SF/HORROR FILM ALMANAC. Thousands of facts, all films from LADY VANISHES (1896) to CE3K, $3.50. RELIGION IN SF FILMS. Little book xInt for sf/horror viewing based on religious/moral content. Moral ratings on most films, $5.00. PAINTING OF YOUR FAVORITE PLANET, $2.50. PORTRAIT OF ANY MOVIE MONSTER, 11X14, $2.00, 22X28, $5.00. SF FILM CATALOGUE, 16mm rentals at best rates, $3.00. 200 most famous film quotes, $1.00. SCI-FI-Q TEST, $1.00. Send money and specific info to: ESOTERIC ENTERPRISES, 100 1st. Street, Bovard, PA 15619

RARE BRITISH STAR WARS POSTER — Original English S.W. movie 1 sheet. This 3'x4' gem has fabulous art NOT used in U.S. version. Limited rare import. $15.00 STAR WARS BLUEPRINTS — Poster size detailed plans available at last! Accurate and exact! X-WING — $4.00 LIGHT SABRE (includes Luke's, Ben's & Vader's) $4.00 R2-D2 & C3PO together — $4.00 T.I.E. Fighter $4.00 ALSO STAR TREK Klingon Blueprint — $4.00 K-7 $4.00 ORDER ANY 3 BLUEPRINTS FOR $10.00. Send to: WORLD OF STAR WARS, INC., 20 W. 10 St., N.Y.C. 10011

ROCKY HORROR FANS! — Original Lips movie poster—$10.00. Rare orange Group poster—$10.00. Set of all 8 Lobby cards—$20.00. Set of all 8 8x10 color stills—$15.00. Set of 6 Black & White photos 8x10—$10.00. World of Star Wars, 20 W. 10 St., NYC 10011

STAR TREK SLIDES — We are the BEST slide people anywhere. Highest quality! Low prices! Send $1 for 2 samples AND our giant list. Send to: STAR FLEET PRODUCTIONS, 82 Pierrepont St., Brooklyn, NY 11201

DAMAGING POSTERS or walls pulling out thumbtacks? $1 stops damage. With instructions. D. Campbell, 6203 Yellowstone, Alexandria, VA 22312

GUM CARDS, COMICS, ZINES, Records, SF, Free Huge Catalog. U. Lang, 259-18 Hillside Avenue, Floral Park, NY 10004

FREE copy of SERIAL WORLD. Learn how many SF heroes originated on the screen. Box 3325, Mankato, MN 56001

STARFLEET ASSEMBLY MANUALS for ST model kits. Correctors set — SF AM1, two and three for $6.00 ppd. Send ck or mo to: Paul M. Newitt, 5035 Swingle Drive, Davis, CA 95616. Sold as set only.

ASTROLOGY — DISCOVER THE TRUTH. Compiled by AAA Research. Send $6.25 to: AAA, Box 2138 Markley Hall, Ann Arbor, MI 48109

SPECIAL! Set of 3 8X10 b&w lithos from new Star Trek movie: Kirk, Spock and entire bridge crew. Full set — $2.25 postpaid. T-K Graphics, P.O. Box 1951, Baltimore, MD 21203

"BE PREPARED FOR THE NEXT 5 YR MISSION"

STAR FLEET FABRICATIONS

P.O. BOX 506, ROCHDALE, MA 01542

UNIFORMS - PHASERS - MANUALS
COMMUNICATORS - POSTERS -
TRICORDERS - BLUE PRINTS

SEND $1.00 FOR OUR NEW STAR FLEET EQUIPMENT CATALOG

DAVID HOUSTON'S "ALIEN PERSPECTIVE" (Superb SF novel reviewed in FUTURE #6) Can be ordered from Leisure Bks, Box 270, Norwalk, CT 06852—$2.10.

STARLOG FANS: Now you can collect the spectacular b/w & color stills seen in these pages at affordable prices. Over 4000 scenes from 300 movies & TV shows are described in a giant 100—pg catalog designed for fun reading. Get the best quality anywhere. Send $1.50 to:

STILL THINGS
13343 Bombay St. Sylmar, CA 91342

STAR WARS, STAR TREK, CLOSE ENCOUNTERS, FANTASTIC CATALOG! HARD TO FIND ITEMS, TOP QUALITY. FIND OUT WHY WE'RE THE BEST! SEND $1 PLUS DOUBLE STAMPED RETURN ENVELOPE TO: NEW EYE LOG, P.O. BOX 10193, ELMWOOD, CT 06110

BATTLESTAR GALACTICA/STAR WARS Trading Card Sticker Sets—$5 ea. FREEDMAN, Box 2054—L, East Orange, NJ 07019.

The **FREE!**
Federation Trading Post ™ Catalog of the 23rd Century
The largest variety of
STAR TREK & STAR WARS
merchandise in the galaxy!
Send 25c for 1st class post & hdlg. to:
Federation Trading Post ™ - Dept. S
2556 Telegraph Ave., Berkeley, CA 94704

FULL COLOR

BATTLESTAR GALACTICA POSTERS

Cylons #651

Galacticast #647

Galacticollage #637

Daggit #652

Battlestar #648

Full color 20"x 28" posters of all your favorite characters from the "Battlestar Galactica" series are now available. Each poster is only $2.50 plus a shipping charge - or buy the complete five poster set and **save $1.50. *All five posters are only $11.00 plus a shipping charge.** Battlestar Galactica posters make great gifts too.

If coupon is missing please write to: Fan Club Corporation, P.O. Box 750, Medina, Ohio 44256

Send Check or money order to:
Battlestar Galactica Poster Spectacular #11
P.O. Box 750
Medina, Ohio 44256

Name _____ Age _____
Address _____
City _____ M or F _____
State _____ Zip _____
Please print complete address legibly to ensure prompt delivery.
Please allow 6-10 weeks for delivery.
For those not wishing to order at the present time but interested in other posters and fan clubs we offer, please send $1.00 for color brochure.

1 3 6

Please send me the following Battlestar Galactica Posters:

____#648 Battlestar
____#647 Galacticast
____#637 Galacticollage
____#652 Daggit
____#651 Cylons

Total Quantity _____ × $2.50 = $ _____
*** All five posters for $11.00 per set $ _____**
Add $1.00 shipping charge to your order $ 1.00
Ohio residents add 4.5% state sales tax $ _____
Canadian and foreign orders add an additional $1.00 for postage and handling along with international money order $ _____
TOTAL ENCLOSED $ _____

Bakshi

(Continued from page 41)

has been personal and quiet. I did what I felt was right on every film whether I won or lost. I tried to move the boundaries of animation within the budgets given me. What some of my harshest critics don't realize is that we've been putting out a full-length animated feature a year with a budget of a little more than a million dollars. What we've accomplished for that little money has, at times, been amazing. I mean, I'm used to getting strong responses from people over my work but these letters...I had kids, students, housewives, teachers...some wanted to help me, some wanted to kill me. It knocked me outta my chair."

"Everyone assumed that designing the Tolkien characters would be my biggest problem. It wasn't. I realized early on that nothing I would do or that Frazetta would do or that the Hildebrandts or Rackham would do would satisfy *every* Tolkien fan. What I think Frodo or Samwise (Frodo's sidekick) should look like is different than Frazetta's viewpoint or the Hildebrandts'. That's artistic license or interpretation. You can't please everyone. As a matter of fact, Tolkien's daughter told me when I was in England, 'No matter what you do with the film, Mr. Bakshi, at least 10 percent of the Tolkien fans won't agree with your visual interpretation of the characters.' "

Bakshi dismisses the thought with a faint smile. "You always worry about critical response. I'd like everybody to love my film but, obviously, I have to start with myself first."

Traveling to England at the beginning of the project, the animator visited Tolkien's daughter, lawyer and biographer to get as much insight into the man and his mythological realm as possible. Returning home, he commissioned a script by Chris Conkling and Peter S. Beagle. Work was begun in earnest... work on a film that many animation fans smugly announced would *never* be completed; a view that Bakshi found himself, on occasion, sharing.

"Oh, there were problems," he gasps in mock seriousness. "My biggest problem was bringing everything I had emotionally and physically to the project. But I guess my biggest problem was animating because I was animating something that had never been animated before...*realism*. I was asking my artists for things that no director had ever asked for before. I was asking for a kind of choreography that was incredible."

In order to convey this desired sense of realism to the screen, Bakshi resorted to an animation technique not often used in contemporary cartooning...*rotoscoping*. Rotoscoping is a process wherein an animated character is first filmed "live-action," with a real actor going through the motions. The actor is then turned into a cartoon figure by artists who carefully ink over, frame by frame, the outline of the live figure's smooth motions. Max Fleischer pioneered this technique in his 1939 *Gulliver's Travels* in order to portray his realistic hero, and the Disney studios have often used it for their "human" cartoon characters. But never before in the history of animation has an entire film been rotoscoped.

"Everyone has used live-action in conjunction with animation before," says Bakshi proudly. "It's *how* you use it that's important. It's directorial. It's how you point the camera at something that determines whether it's going to be new or not. I've used rotoscoping in *Rings* in a very special way. I don't use it to caricature from. The movie is *not* a *cartoon*. It's a *realistic* animated film. I shot an entire live-action movie first for *The Lord of the Rings*. It's a *totally* rotoscoped movie. *Every* frame of film, *every* scene was shot live-action before it was animated.

"I never intended to go out and shoot a live-action picture. But as I started to do it, I said, 'Wow! This is it!' It took me about a year and a half to shoot the live-action. We didn't use any well-known actors because it wasn't necessary.

"Directing the live film was difficult. Thousands of extras were running around the battlefields in Spain. Making the actors understand what I was trying to do was hard. They couldn't quite comprehend that they would not actually end up in the finished film, yet, in a sense they would be there on the screen. They all spoke their lines but they weren't used in the final film.

"The live-action was difficult but we did manage to take some shortcuts. We didn't have arrows in the bows during the battle scenes, for instance. That was OK because I was going to draw them in later. No sense worrying about it. If a wig slipped during a scene, that was OK too. There wasn't the attention to detail that there would be in a regular movie. You know, if a guy used two different swords on two different days, I would just draw in the same sword anyway. There were some scenes done live that were really nice...but I don't think any of the actors were really sure about what we were doing.

"Still, the acting was vital. The movie was shot so that if it wasn't animated, it could have been released as a live drama. It would have looked pretty strange, though, not only because of the costume and prop allowances I just mentioned, but because I sometimes shot scenes in blank rooms. Backgrounds weren't of any interest to me. The important thing was to go out and get a drama going in live action first and then come back and animate it in painstaking detail. I just didn't walk through this thing.

"Here at the studio, I had 95 animators at various levels working on the film. There were about 500 people involved at various points." Under Bakshi's expert direction, the animators swung pendulum like from outright fantasy scenes to startling realism. During the production, Bakshi discovered that the style of painting developed by the Dutch masters would serve as the perfect cinematic backdrop for Tolkien's tale, so art enthusiasts will notice traces of Rembrandt and Brueghel the Elder in the film's scenery. *Rings'* main characters are totally realistic in manner and appearance, while some of the villainy concocted in the evil land of Morder is downright nightmarish. Realism melds with dreamlike imagery and flights of fancy often run head-on into sombering authenticity. "The *real* fear of death that the hobbits face makes the movie work," Bakshi comments. "Where evil is present, I show it in its fullest."

Following the completion of the animation, Bakshi began over-dubbing voices. "We didn't use any stars," he says. "I'm not selling Tolkien on the voices or the star value. What's important is the quality of the voice. When it came to dubbing, I got really competent actors to come in and do it. No resumes were needed. All I wanted was their voice." Two-time Oscar winner and Emmy recipient *(Barry Lyndon, Bound for Glory* and *Sybil)* Leonard Rosenman was then called upon to create a score for the film that Bakshi describes as "majestic, very classical."

And so, regardless of the controversy and criticism, Bakshi and crew, in a little less than two and a half years, have accomplished what no filmmaker has been able to tackle successfully for nearly three decades. "I'm staggered with some of the things that have come down," Bakshi says. "I'm deliriously happy with some of the things we have done in terms of the art of animation. I think we have definitely extended animation into a new area. We have done a totally realistic animated feature. It's not a cartoon. That's important. I don't want anyone to overlook what I think is important to the world of animation...this is realism."

The Lord of the Rings is now playing across the country to movie houses packed with Tolkien fans. Some will love it. Some will regard it as blasphemy. To all timid Tolkien readers who have not as yet seen the film and are nervous about doing so, Bakshi smiles warmly as he advises, "You should go in and expect to see a film that a lot of love and care has gone into. How good or bad that film is, *you* will determine. Hopefully, as you watch it, you'll remember your favorite little sequence that you read in the book. Hopefully, the movie will make the magic and the fantasy *real*." ★

FUTURE
BACK ISSUES

Send to:
FUTURE Back Issues DEPT. S19
475 Park Ave. South
New York, NY 10016

_____ #1 _____ #2 _____ #3

_____ #4 _____ #5 _____ #6

NOTE: Back issues prices include postage for regular 3rd Class delivery. For super-quick service, include self-addressed 9" x 12" envelope stamped with 1st Class postage. American stamps only, please.

1 magazine: add $1.06 1st Class Postage
2 magazines: add $1.84 1st Class Postage
3 magazines: add $2.62 1st Class Postage

For more than 3 magazines, send two or more envelopes with appropriate 1st Class postage on each. Incorrect postage will cause a delay in shipment.)
FOREIGN POSTAGE: (For all countries other than U.S., Canada & Mexico. Above rates do not apply.) Air Mail Rate: add $1.70 per magazine.

NAME

ADDRESS

CITY

STATE ZIP

#1 — $3.50
PREMIER ISSUE
Interview: Fred Pohl.
Chesley Bonestell Art.
Tomorrow: Isaac Asimov.

#2 — $3.00
Interview: Arthur C. Clarke.
Hynek's UFO Story.
Disney and von Braun.
Tomorrow: Spinrad.

#3 — $2.50
Interview: Larry Niven.
Quasars, Pulsars & Black Holes.
Tomorrow: Fred Pohl.

#4 — $2.50
Interview: William F. Nolan.
Toffler: Future Shock
Galactic Art of Bob McCall.
Tomorrow: Ben Bova.

#5 — $2.50
Interview: Steven Spielberg.
Art Poster.
Collier's Space Art.
Tomorrow: William F. Nolan

#6 — $2.50
"Galactica": Behind the Scenes.
"Brave New World."
O'Neill's Mass-Driver.
Tomorrow: Robert Anton Wilson.

A New Space Fable by BORIS
THE BOY WHO SAVED THE STARS

Written by Doris Vallejo

Historic in several ways, this is the first book Boris has illustrated for children, as well as his first published collaboration with his writer/wife, Doris. Done especially for STARLOG/FUTURE, this imaginative fable of space is destined to become a modern classic in youth literature.

Beautifully printed in vivid full color on every page, this horizontal-format, hardbound book (complete with dust jacket) can be found in select book store outlets or can be ordered directly from the publishers. It will make a wonderful holiday present that will be re-read and treasured for years to come.

FULL-COLOR ART:
32 pages of Boris' detailed, skillful renderings, but in a charming youthful style you've never seen before.

COLLECTORS:
Boris' only children's book, a unique, limited-run publication, is bound to become a rare addition to any collection.

TEACHERS, PARENTS:
An exciting, inspiring story, which we recommend for children of all ages who enjoy heroes.

Mail order to: O'Quinn Studios, Inc. DEPT. S19
"The Boy Who Saved The Stars"
475 Park Avenue South
New York, NY 10016

Enclose cash, check or money order drawn to O'Quinn Studios.
"The Boy Who Saved The Stars"

—— copies at $5.95 each
(plus $2.00 postage & packing per copy)

NOTE: Send order on separate paper if you do not want to cut this coupon.

NAME

ADDRESS

CITY

STATE ZIP

STORES & DEALERS: Write for wholesale rates on this book and other exciting STARLOG/FUTURE publications.

VISIONS

Researched and written by West Coast Editor DAVID HOUSTON

SF Currents in the Mainstream

Part I — From the Beginning

There is a debatable and practically undefinable thing in literature called the mainstream. It includes all those classics in college "Lit" curricula and contemporary works that make the best-seller lists — whether they're brilliant or utter tripe. The mainstream excludes science fiction, fantasy, westerns, mysteries and other types easily enough pigeonholed into *genres*.

But no principle of pigeonholing is as neat as its definers would like. Some science fiction — like Ray Bradbury's *The Martian Chronicles,* Robert A. Heinlein's *Stranger in a Strange Land* and Frank Herbert's *Dune* — become so indisputably popular among such a diverse readership that they are grudgingly admitted into the mainstream. Some mainstream fiction — like Nevil Shute's *On the Beach*, Michael Crichton's *Andromeda Strain* and Aldus Huxley's *Brave New World* — balance themselves precariously on the rim of the SF slot, maintaining dual identities. And other mainstream works are denied SF recognition (often by their authors or publicists) even though they conspicuously rely upon imaginative SF elements — like Ayn Rand's *Atlas Shrugged* and Allen Drury's *The Throne of Saturn*.

Now we turn to the species of science fiction which swim in and around the mainstream.

From the mainstream point of view, science fiction is nothing special and has no beginning. Icarus, when he fastened feathers to his mechanical wings with wax, was extrapolating from the methods and materials of his day. Many say the Bible contains the first science fiction; consider Noah's extraordinary technological accomplishment and the "UFO" Ezekiel saw. Around 180 AD, Lucian of Samosata took his readers walking on the surface of the Moon in his *True History*; and Aristophanes was a science-fiction author on several counts when he invented a satirical "ideal" society, Cloud-Cuckoo-Land, with which he made hash of the rampant belief in a multiplicity of gods. That was for his play, *The Birds*, written in 414 AD.

It's not unusual to find Dante's *Divine Comedy* (dated around 1300) listed among early SF works — with its descent into the bowels of the Earth. (When Jules Verne made a similar trip, in *Journey to the Center of the Earth*, he found not Satan but Darwin.)

PHOTO: UNIVERSAL

Frankenstein, based on the classic book, showed medicine's approach to immortality.

Surely the most darkly influential of the early mainstream SF novels was one published in 1513. It was written in Latin so as to be readable to all Europeans without need for translation. It criticized the English government by comparing it to an "ideal" society set up on a mythical island. The author, Sir (or Saint) Thomas More, extrapolated from the Christian ethic to devise a secular politics which he applied systematically. The name of his island, and the name of the book, was *Utopia* — and thus the word entered the languages of the civilized world. The book strongly influenced many of the Romantics of the 18th and 19th centuries, some of whom up-ended the concept to write of "dystopias" — doomed cultures *not* based on the Christian ethic. One such was Jules Verne's *City in the Sahara. Utopia* reached its ultimate expression in a non-fiction book published in 1848; the book, by Karl Marx, linked More's ideas to "historical imperative" that proclaimed the coming of Utopia through revolution. The book was *The Communist Manifesto*.

The 19th century contained both the climax of the Industrial Revolution (and its political expression, capitalism) and the peak of the Romantic school of literature (which was dominated by socialists-utopian naturalistic ideals). In that climate, technology, fantasy and adventure merged in a surprisingly passionate, if often contradictory, *mengage a trois*. Jules Verne, Arthur Conan Doyle and H. G. Wells turned out thrilling science fiction at a goodly clip. But they weren't alone.

Mary Shelley, daughter of utopian theorist William Godwin and wife of famed atheist poet Percy Bysshe Shelley, gave us not only *Frankenstein* (1818) but other extrapolations including *The Last Man* (1827), about a glittering automated 21st century in which the machine has liberated a morally perfected society and *The Mortal Immortal* (1834), which continued her *Frankenstein* line of thought but this time led to general medical advances that could offer immortality.

Edgar Allen Poe took his readers to the as-yet-unexplored Antarctic, to a magnetic mountain and a tribe of weird aliens, in *The Narrative of Arthur Gordon Pym* (written around 1840). Poe died before an obligatory sequel could be written, so Jules Verne wrote one in his stead, called *The Mystery of Arthur Gordon Pym* (1897). While almost never considered a science-fiction author, Poe also wrote *The Facts in the Case of M. Valdemar* (1845), in which the mind of a man is kept alive after his body has died, and *A Tale of the Ragged Mountains* (1843), in which a man is transported back to the year 1780.

Undistinguished novels about time travel were popular in the mid-1800s, and even fine novelists read them. They fascinated Charles Dickens, who fantasized *A Christmas Carol* (1843), and Mark Twain, who hinted at suspended animation as a method for returning to the present in *A Connecticutt Yankee in King Arthur's Court* (1889).

Rudyard Kipling advanced SF's "noble savage" in the person of Mowgli in *The Jungle Book* (1890) — a concept soon to be taken an important step further by Edgar Rice Burroughs in *Tarzan of the Apes* (1912).

And Robert Lewis Stevenson wrote one of the truly great prototype science-fiction tales, *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886).

The 19th was a very good century for imagination! ★

To be continued in STARLOG #20 with mainstream SF of the 20th century.

The Visual Encyclopedia of Science Fiction, Harmony Books, 1977, was especially helpful in the preparation of this article.

ART: BORIS VALLEJO ©BALLANTINE BOOKS, FROM THE 1978 TARZAN CALENDAR

Tarzan triumphant. Although commonly thought of as strictly jungle adventure, Burroughs used many SF concepts in the series.

LASTWORD

It's hard to decide whether my basic reaction to ABC's *Battlestar Galactica* is anger or incredulity; I guess it's about equal parts of both. At the time I write this, the first six hours of the show have aired: the initial three-hour movie, a two-hour film broken into two parts, and one hour-long episode. I've seen more than enough.

The three-hour premiere suffered severely from script and film editing problems and an overall sense of confusion. So many lines and scenes raised my hackles that I can't go into them all, but I will point out a few of the more incredible ones.

For instance, how could the leaders of humanity not expect treachery from a merciless alien race whom they have been fighting for thousands of years? Why would they possibly leave their home planets unguarded? When Apollo and Starbuck find the hidden Cylon attack force they do not immediately attempt to radio this information back to the *Galactica*. Instead, they wait until after the enemy has spotted them and jammed their broadcast frequencies. This is no minor boo-boo on the part of our dashing heroes—it allows the Cylons to maintain the element of surprise and wipe out the human fleet. With so much at stake, you would expect sharper reactions from these two battle-hardened warriors.

Then, in the following two-parter, the Viper pilots contract an unknown disease. Adama orders all able-bodied personnel to be immediately impressed into service as fighter pilots. Apollo protests that the Viper is the most sophisticated craft ever built and that shuttle pilots just can't be made into Viper pilots that easily. And yet, after a short session with a simulator training device, a new Blue Squadron is sent into action and demolishes a superior Cylon force. Of course they have some help from the original Blue Squadron—those pilots who are stricken with the deadly and highly contagious mystery disease and have been placed in cryo-suspension until a cure can be found. They have somehow staggered their way up to the *Galactica*'s bridge and reported for duty. They are not cured, mind you, nor is there any indication that the spread of the crippling disease has been brought under control. Yet they fly their rescue mission and return to the ship. How did they get to the bridge in the first place? Why didn't they infect the whole ship? Were they ever cured? Could this be called nit-picking?

The sad truth is that the plot inconsistencies are only part of the problem. There is no science background in the show whatsoever. Why don't Viper pilots wear pressurized suits when they fly? What good are those stupid-looking Egyptian helmets? What powers the Battlestar and its Viper craft? (If they possess faster-than-light drive, it has never been mentioned.) How come they keep running into Earthlike planets out there in the vastness of galactic space? (Shades of *Space: 1999*.)

It is true that the show was never misrepresented. Both John Dykstra and Glen Larson said that *Galactica* would be a space fantasy and not science fiction. But regardless of those announced intentions, if the producers wanted a show featuring space travel, intergalactic warfare, alien civilizations and a totally advanced technology, it was incumbent upon them to give the series *some* kind of at least pseudo-scientific grounding.

We all know that Gene Roddenberry's original concept for *Star Trek* was a "*Wagon Train* to the stars." The show evolved way beyond that, but it took off only when the role of the *science officer* was expanded. *Trek* was a groundbreaking show in terms of the SF concepts it used and explored. This was primarily due to the scripts provided by legitimate science-fiction screenwriters—Robert Bloch, Richard Matheson, George Clayton Johnson and Ted Sturgeon to name but a few.

I have not given up on *Battlestar Galactica*. It may still turn out to be the best SF show ever presented on television, given time for development and the right scripts. At the moment, however, it is only a million-dollar-an-hour disappointment.

Howard Zimmerman/Editor

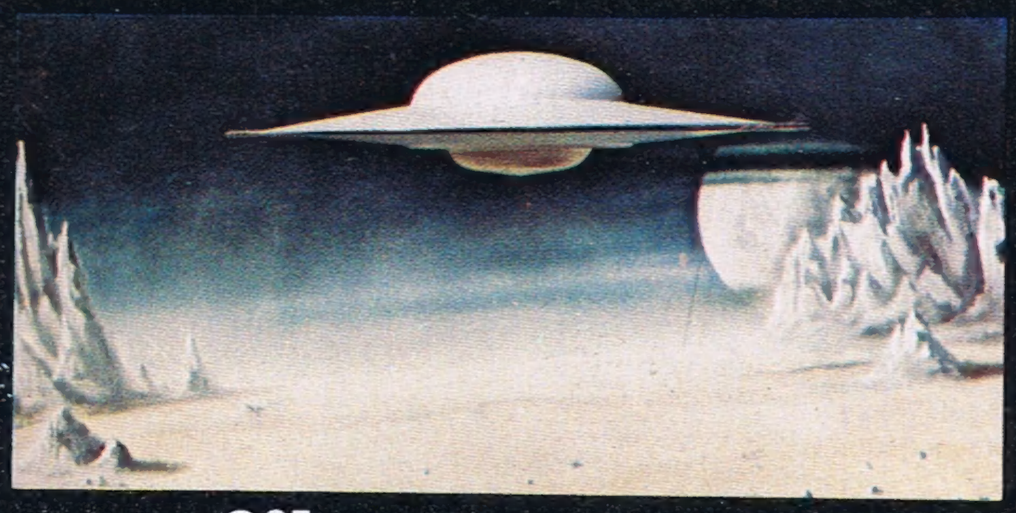
NEXT ISSUE:

In STARLOG No. 20 we pull out all the stops to give you the ultimate behind-the-scenes story of the making of **Superman—The Movie.** Plus: an exclusive interview with half of TV's newest SF-comedy team, Pam Dawber, as "Mindy Talks About Mork."

STARLOG No. 20

on sale

TUESDAY, JANUARY 23, 1979



9.95

FORBIDDEN PLANET ALBUM PLUS COLOR POSTER OF ROBBY THE ROBOT

9.50

BERNARD HERRMANN'S FANTASY FILM WORLDS

6.95

NOW
For the first time
A Model Kit of the Great Space Cruiser C-570 — plus my greatest hits in the forbidden planet sound track album
***And now Bernard Herrmann's great themes including—Seventh Voyage of Sinbad, Day the Earth Stood Still, and many more**

FANTASY CLASSICS logo — Interstellar cruiser arranging its own eclipse — in full color.

The robot that started it all — ROBBY — in full color.

DON POST STUDIOS, who brings you Star Wars and other great masks, now has their logo on this great shirt in black printing.

6.50

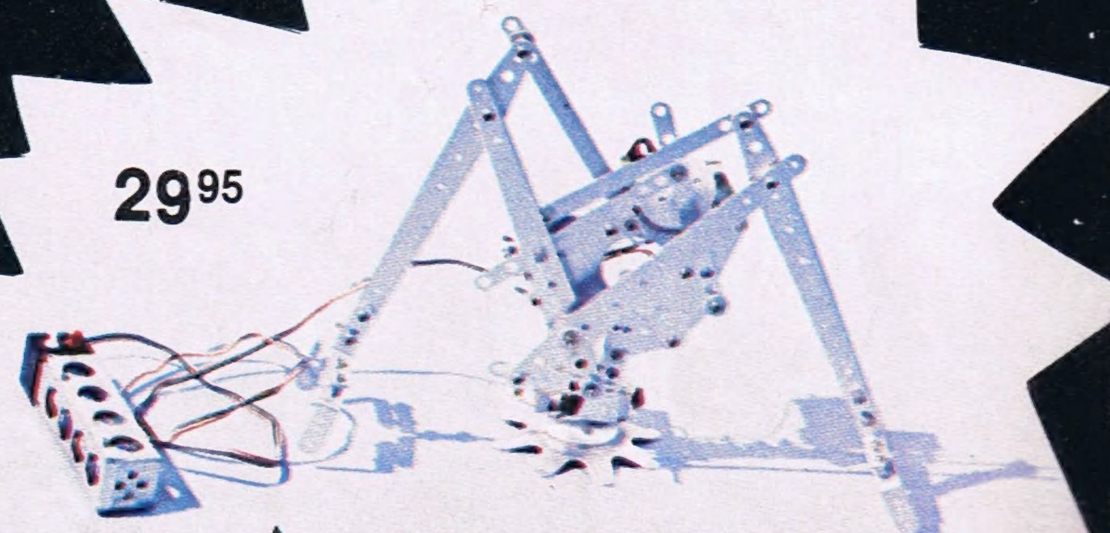
WOMENS: S, M, L Colors: Peach, Yellow, Blue, Beige
MENS: S, M, L, XL Colors: White, Beige, Yellow, Blue

ROBBY THE ROBOT POSTER SOLD SEPARATELY

4.00

PRICE INCLUDES POSTAGE AND HANDLING ON THIS ITEM ONLY

29.95



BUILD THREE AMAZING WALKING, CRAWLING MECHANICAL MONSTERS FROM THIS ONE GREAT KIT. MADE OF STURDY METAL CONSTRUCTION

SEND TO:

FANTASY CLASSICS, INC.

811 MILFORD STREET • GLENDALE, CALIF. 91203

PLEASE PRINT

NAME _____

ADDRESS _____

CITY _____ State _____ ZIP _____

ITEM(S) _____ _____

AMOUNT ENCLOSED $ _____

Send Check or Money Order • Add $1.75 Shipping & Handling.

California residents add 6% Sales Tax.

CINEFANTASTIQUE®

on FORBIDDEN PLANET

Free 17x22 full color poster by DiFate

Travel to Altair IV and back, courtesy of award-winning science fiction illustrator Vincent Di Fate, and writer Steve Rubin, who present the behind-the-scenes story of the production of FORBIDDEN PLANET, one of the most beloved science fiction films of all time. It's another spectacular, 96-page, double issue of CINEFANTASTIQUE, with 24 pages in full color, in the tradition of our acclaimed issues devoted to STAR WARS and CLOSE ENCOUNTERS OF THE THIRD KIND, illustrated with full color and behind-the-scenes production photos never before published! Subscribe today, and get the large, 17x22, full color Vincent Di Fate poster shown above absolutely free! This poster will not be available with newstand copies. So send a Christmas greeting to yourself and your friends from Robby, the robot, the original "droid." A gift card will be enclosed at your request.

CINEFANTASTIQUE (say sin-eh-fawn-toss-teek) is the review of horror, fantasy and science fiction films, a glossy, large size, 48-page magazine now in its eighth year of publication. Also get our spectacular 96-page double issue on CLOSE ENCOUNTERS OF THE THIRD KIND, dubbed by director Steven Spielberg "a monumental tribute to the craftsmen and technicians who collaborated to make CE3K the success that it is," illustrated with 24 full color pages of the film's amazing makeup and special effects, many never before published. Just check box FP + CE3K below. Or receive FORBIDDEN PLANET plus our next two single issues by checking box FP + 2 issues. The full color 17x22 Vincent Di Fate poster shown above is free with either subscription. And we'll also send you a free full color brochure illustrating the contents of 25 other back issues still available.

CINEFANTASTIQUE, P. O. BOX 270, OAK PARK, ILLINOIS 60303

Enclosed is $10.00 for the CINEFANTASTIQUE subscription checked below. I understand that all subscription issues are mailed in envelopes for full protection, and that I will also receive the free 17x22 full color Di Fate poster shown above.

[ ] FP + CE3K [ ] FP + 2 issues III

Name .....

Address .....

City ..... State ..... Zip Code